

# **BANDWAGON**

**THE JOURNAL OF THE CIRCUS  
HISTORICAL SOCIETY, INC.**

**MARCH - APRIL 2002**





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## THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY, INC.

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MARCH-APRIL 2002

**FRED D. PFENING, JR. EDITOR AND PUBLISHER**

Joseph T. Bradbury, Associate Editor Emeritus

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### THE FRONT COVER

Kelly-Miller Circus owner David Rawls and Delilah Rosales presenting his elephant Nina. Rawls had not appeared in a performance for a number of years.

The photograph was taken in Fox Lake, Illinois on September 24, 2001 by Tim Tegge.

### THE BACK COVER

This illustration is the back cover of the Ringling Bros. World's Greatest Shows 1901 courier.

The show featured a giraffe that year. It was printed by the Courier Co. of Buffalo, New York. The original is from the Pfening Archives.

### DUES NOTICES

Circus Historical Society dues and *Bandwagon* subscription notices were mailed in early April.

Please do not send payments before receiving your dues notice envelopes.

### 2002 CHS CONVENTION

The 2002 Circus Historical Society convention will be held in Toronto, Ontario, Canada August 21-24.

The first new edition in three years of *Cirque du Soleil* will be the fea-

tured circus. The Canadian National Exposition and the Ontario Place concerts will all be going as well. The hotel and registration information is listed on the insert page of this issue.

Currently one United States dollar buys one dollar and fifty-nine cents Canadian. The dollar amounts listed on the registration form are in United States dollars and reflect the current exchange rate.

### CONVENTION PAPERS

If you wish to present a paper at the Toronto convention contact Al Stencell at once so you can be placed on the program. Many of the convention papers are later published in the *Bandwagon*.

### CORRECTION

A number of errors occurred in the Ringling-Barnum coach history published in the January-February *Bandwagon*. These were computer errors and not the author's. Corrected tabulation sheets are on pages 52 A and B of this issue.

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1979-All but Jan.-Feb.  
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1988-2001-All available.

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## ANNALS OF THE AMERICAN CIRCUS, 1793-1860

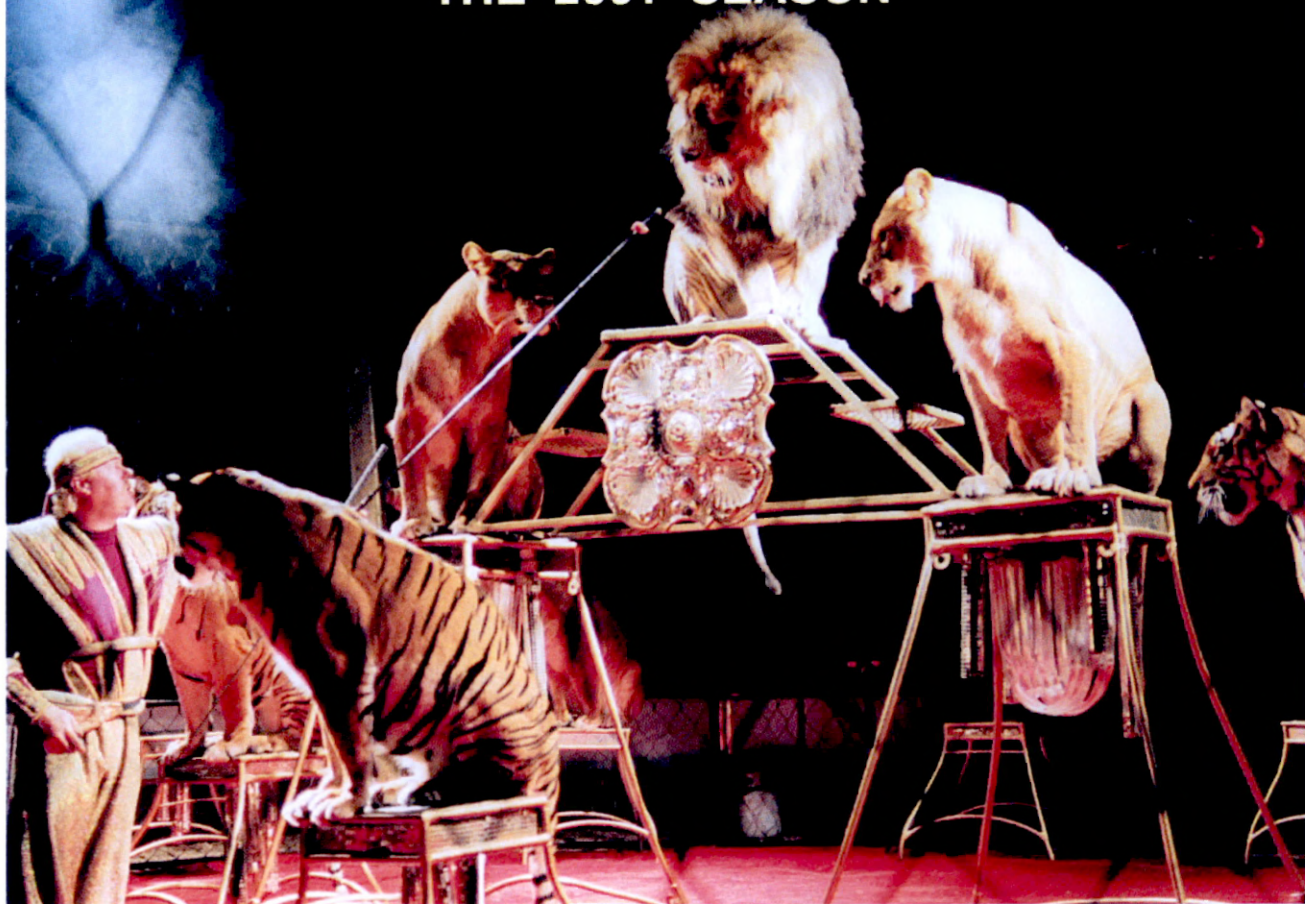
Long out of print, this three volume history has been re-issued in a single 650 page book that sells, postpaid, for \$55.00. This is an 8 1/2" x 11" paperback, fully illustrated, and brought up to date. (Volume I was re-printed in 1993, but Volume II hasn't been seen since 1986.) This is a very limited edition, and I'm a very old man, so this is probably the last time around. "Come a runnin, but don't fall down, we'll hold the baby white you eat."

Available from the author.  
Stuart Thayer  
430 17th Avenue East  
Seattle, WA 98112



# THE CIRCUS YEAR IN REVIEW

## THE 2001 SEASON



**By Fred D. Pfening, Jr.**

Tragedy struck the United States on September 11, 2001 with the bombing of the World Trade Center in New York City and the Pentagon in Washington DC. It was unlike anything since Pearl Harbor in 1941. In shock the country stopped in its tracks. Terrorists had invaded America.

Troubled citizens of the United States did not leave their homes. Airlines were shut down for a few days. Restaurants, hotels and Broadway shows found themselves without an audience.

Businesses of all kinds were nearly empty. The circus industry was not spared.

The Big Apple Circus was in final rehearsals in Walden, New York on 9-11. It was decided to move on to

Virginia. In a somber trip the show passed Manhattan and observed the smoking area of the financial district where the World Trade Center had stood. The highways were in tight security with police stationed along the way. The Washington lot was near Dulles International Airport. The opening there was scheduled for September 20. By the time the show opened people were looking for ways to escape the horrors of the prior week. However, the most serious affect on Big Apple came somewhat later when grants from government and corporations slowed down. The decrease in outside funding caused real trouble for the show.

The UniverSoul Circus teamed up with the McCormick Tribune Foundation for a special unity show

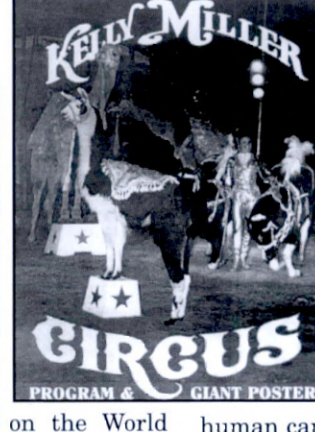
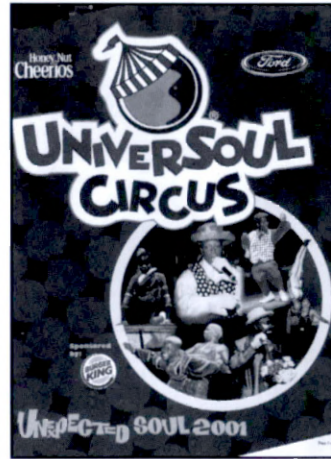
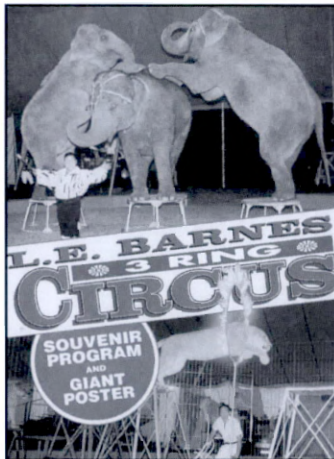
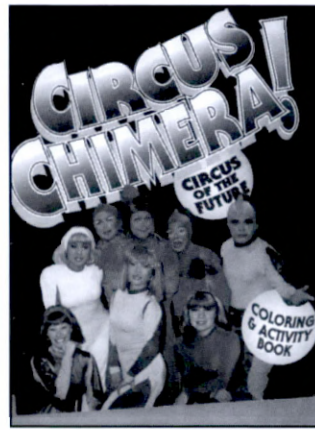
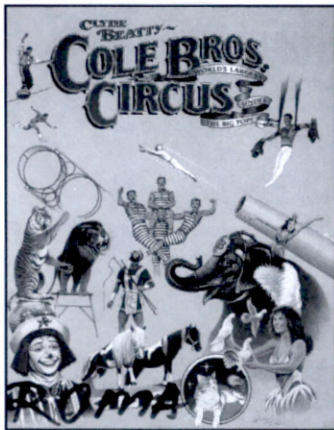
on September 25 in Chicago. One hundred percent of the proceeds went to the families of victims who lost their lives at the World Trade Center on 9-11.

A small group of performers from Circus Smirkus was preparing for an evening performance on September 11 at the International Children's Festival at the Wolf Trap Performing Arts Park in Vienna, Virginia. Because of the terrorist attacks in New York and at the Pentagon performances were cancelled and children on school buses were sent back to their schools. After a few days artistic director Rob Mermin decided to take the Smirkus children home to Vermont.

Feld Entertainment announced that a portion of the proceeds of per-

Vincent Von Duke on Circo Vasquez in Chicago. Tim Tegge photo.





## 2001 PROGRAMS

performances to be held September 13-16 would be donated to the American Red Cross. This applied to the 130th Ringling-Barnum edition in Memphis, Tennessee and the 131th edition in Spokane, Washington.

The Kelly-Miller Circus was in Belcher, Illinois on September 11. Owner David Rawls decided to present both performances and the gate receipts were given to the Red Cross.

The Beatty-Cole show was scheduled in Edison, New Jersey, on September 10-11. Due to the attack

11th were cancelled and it moved south to West Depford, New Jersey on its date on September 12. Business was light for a few weeks and it was determined to add a month in the south to make up for lost gate receipts.

Circus Pages saw their business drop off after 9-11 and the show went to the barn a month early. The serious problem was the lock-down of

National Guard Armories, a main venue on the Pages route.

Alaine Zerbini had booked a prime date in Boston, which was cancelled after 9-11.

The Royal Palace business was off following 9-11, but the crash of a jetliner in New York a month or so later really affected gate receipts and it went back to Sarasota a month early.

Gopher Davenport's Starr Bros. was in Lyons, Wisconsin on September 12 and played to about a dozen people. The next three days were blown and the show headed for Illinois.

Vidbel lost September 13 and 15, and reopened on the 15th in Bloomington, New Jersey.

The Hendricks and Bentley shows also closed early.

When the 2001 circus season opened one show, Circus Hope, was not there. However during the season four new shows joined the industry.

For years David Hoover had planned to tour an old fashioned circus, ones like he knew and worked for in the 1950s. He envisioned circus features like a live band, a wild animals act, a side show and a human cannonball.

During the summer of 2000 he sold his dream circus plans to Eugene Calabrese, a successful Orlando businessman. Calabrese owned the Jungleland Park in Kissimmee, a suburb of Orlando. He committed the funds to frame a medium sized truck circus. John Frazer signed on as manager. Former Hoxie Bros. executive John Hall joined as marketing director and advance agent. Hoover, the artist, created printed material and lithograph designs. Hoover named the show after his wife Lois





The L. E. Barnes Circus midway on opening day. Harry Lea Kingston photo.

Barnes Hoover, thus was born the L. E. Barnes Circus.

An article in the January 29 *Circus Report* stated the show would travel on around 25 trucks and use a 110 x 242 foot big top. The circus was being framed at a new winter quarters outside Eustis, Florida. A three elephant act, leased from Carson & Barnes, was to be featured along with a wild animal act presented by Dave Hoover.

Before the circus opened manager John Frazier and John Hall, tour director left the show.

The new show opened in Eustis on March 10 under a new 110 foot bale ring big top with one 48 foot and two 40 foot middles. The side show top was a 50 with one 20-foot middle. The marquee and cookhouse were 24 x 30 feet. Seating was on five new seat trailers. A fine new Wells-Cargo doniker and Wells-Cargo concession trailer were on the midway. Three

The L. E. Barnes band in Sussex, New Jersey on June 2. Paul Guthel photo.



elephants were staked out on the midway.

Marshall Eckelman led a fine uniformed band. The bandstand was at the right of the back door.

Most of the trucks and tractors were white with red lettering. The semis and box trucks were brightly covered with pictorial art. Animals on the circus included three elephants, two zebras, two camels, a draft horse, two llamas, six ponies and eight lions.

The rolling stock included elephant semi; lion semi; pole and canvas semi; concession and stock trailer; prop truck and trailer; five seat trailers; ticket office trailer, 10 feet; concession trailer, 32 feet; doniker trailer, 22 feet; cookhouse straight truck 24 feet; generator truck, 14 feet; sleeper, 45 feet; second sleeper trailer, 32 feet; Ford flatbed, pulled 5 wheelers; water truck, 9 feet; three Ford pickups to pull fifth wheel trainers, office truck 14 feet; stake driver and stakes. 10 feet; Box van for side show; Ford pickup, mechanics box truck; band stand 24 feet; Ford lift tractor, semi to pull light plant.

With a banner lined side show and a water wagon, and general lot lay-out the show had a 1940s feel about it, quickly noted by older circus fans.

On March 19 side show manager Walter Stimax suffered a stroke and then spent a number of weeks in a

Naples, Florida hospital. He was later driven home to Arkansas City, Kansas, courtesy of Gopher Davenport.

John Moss was ringmaster. The performance opened with a walk-around spec with 20 or so people, and horses, zebras camels, elephants.

The acts were Armondo Cristiani, comedy trampoline; Petrov family, risley; Dave Hoover, lion act; Rebecca Ostroff and Anneli Eva, single tra-



Barnes truck with seat wagon. Jerry Cash photo.

peze; Tosca Zoppe, liberty ponies; Alesia Goulevitch, hula-hoops; George Hoover and Laura Herriott, mixed exotic animals; Spanish webs; Petrov Duo, unicycle; Goulevitch Duo, comedy unicycle; Armondo Cristiani, trampoline; Nadezda Blenco and Dallas Duo, aerial acts; Louie Delmoral, three elephants; and Veselina Gencheva, cannon act.

In Millersburg, Ohio a lion chewed up Hoover's right elbow during a performance, he continued working the act in a sling.

After traveling 7,610 miles the show closed in Bowling Green, Kentucky September 15-16. Following the New York City disaster a number of sponsors cancelled. Eight more towns had been contracted. The circus returned to Florida and was stored at Calabrese's horse farm outside Orlando. The future of



the circus was undetermined.

In April Ron Morris, Tuffy Nicholas and Barry Schmoyer owners of International Presentations Corporation began buying equipment for a new indoor circus. A sleeper came from Harry Dubsky. Al Stencell sold the group a sizeable amount of show plunder, including ring curbs and mats; electrical cable and lights; and concession stands. The equipment had last been used on Stencell's Century All Star Circus in 1991. Five trucks and semis were purchased. A number of Russian acts were engaged and the show opened as Stars of the World Famous Moscow State Circus.

An eight weeks Canadian route was booked playing small and large buildings. The show opened in Brace Bridge, Ontario on April 21. By April 29 it was in Quebec at Mantane. On May 2 it was in New Brunswick at Edmundston. Fredericton on May 5 produced good business. Summerside, Prince Edwards Island was played on May 13. The circus entered Nova Scotia at Amherst on May 15. By May 30 it was in Newfoundland at Fortune. It remained in that Province until June 17, and then closed.

Business was not up to expectations and the show started using free kids tickets. The show did business in Fredericton and St. Johns. Barry Schmoyer made an agreement with Peta. With no animals it seemed to be a good idea to have the animal rights group boosting the show.

Ron Morris sold his interest to Nicholas and Schmoyer. Nicholas managed the show on the road and Schmoyer handled the booking and advertising from Sarasota.

After closing the Canadian tour the equipment was leased to Ian Garden, Sr., who operated and animal show in Canada.

The circus reopened and moved to the



The Moscow Circus in Columbus, Ohio. Fred Pfening photo.

United States. The first date was in Milwaukee, Wisconsin on September 28. Columbus, Ohio was played on October 7. Three days had been advertised but the advance sale was so bad it was cut to one day to save building rental. Unfortunately as the



The Circo Fantascio big top at opening in Pamona, California. Jerry Cash photo.

sixth circus to lay Columbus the attendance was not good in spite of plenty of newspaper and TV ads. There was a large turnout from the Columbus Russian community.

The excellent performance included a motorcycle on an aerial rigging; a space wheel; Morrican tumblers;

The Fantastico lot in Whittier, California December 20. Tim Tegge photo.



aerial iron jaw; stacked chair hand-balancing; strap act; rope jumping, including three high jumping; Russian swing; a flying trapeze act and a good clown. There were a number of three ring displays. A Russian man was the announcer in English. A coloring book was sold, but no program.

There were about four dozen performers. The prop hands were in uniforms. Altogether there were around 100 people on the show.

Unfortunately additional dates did not do well. The show closed in Pontiac, Michigan at the Silver Dome in late October.

In July it was announced that Allen Bloom, former Ringling-Barnum executive, and other investors would launch a new circus to play Hispanic communities. The show was to be titled Circo Fantastico. No animals were to be used, but dance and musical numbers were to be a big part of the performance. An opening was planned for October in California, to be followed by a forty-week nationwide tour.

In early September Total Compass Entertainment, the owning company, said the new show would have a new 2,500-seat climate controlled tent with state-of-the-art lighting, sound and staging. The entry tent would provide festival-like pre-show entertainment and offer Latin-American food for sale.

The director and choreographer, Donana Sanchez, conceived the circus's creative vision.

The show opened at the Los Angeles County Fair in Pomona, on November 6 in a new blue and yellow European big top. However, the matching European seats did not arrive on time and seating was rented.

Four ticket wagons were on the mid-



way. Inside the front door was a concession tent with tables and chairs. The lighting in the big top was state-of-the-art. A round stage rather than a ring was used; seating for 2,400 people was bucket style.

On the lot it was reminiscent of Feld Entertainment's Kaleidoscape, walk-through entrance and all. The performance was presented on a circular stage, not a ring.

A five-piece band played the performance. The acts included ten dancers; Vivian Larible, head balancing trapeze; and silk strap act; Desi Espana and Angela Ramos; the Dancing Gauchos; the Espanas, space wheel and motorcycle globe; Alagria, juggler; and Gabby, a clown. A considerable amount of Latino singing and dancing was interspersed between acts. Some who saw the performance suggested that there was an excessive amount of dancing and singing.

A person who saw the show in Whittier, California on December 28 proclaimed it was one of the best kept secrets on the West Coast and the lack of attendance reflected the fact. Effective marketing to the Hispanic community seemed to have

Bello Nock and Bo. Paul Gutheil photo.



Cheval in Las Vegas December 23. Tim Tegge photo.

eluded the show. Business at early stands was disappointing, and the future of the new show could be in doubt.

Another new-tented show titled Cheval Theatre opened in Montreal, Quebec early in May. Jilles St. Croix, formerly with Cirque du Soleil, conceived the show. Billed as an equestrian extravaganza, it featured only horses. Thirty horses of seventeen distinctive breeds and twenty-seven performers provided the performance.

The outfit had three tents, one for the performance, one for the stables and one for the performers. The big top was hand painted to look like a French castle. The entrance, nee marquee, lead to the large stable tent and then into the big top. The acts were presented in an illuminated 30 inch high ring curb. The ring had three openings in a telescoping manner.

Caroline Williams, daughter of Jeanette Williams was a featured performer. Other acts included a voltage riding display with six riders; the Zamperla Spanish horse act performing with Garoces poles; a pony act; a bareback riding act with four girl riders, a liberty and dressage act by Caroline Williams; Russian Cossack riders; and a Pas De Dux act using Andalusian stallions. Six musicians and a singer played the performance.

The show was in San Diego in October and then moved to Las Vegas for a November 21 opening and extending to January 6, 2002. It was on a lot south of the Bellagio Hotel on Las Vegas Boulevard. The Las Vegas prices were \$56 and \$49 for adults and

\$35 and \$30 for children.

The 131st edition of Ringling-Barnum Circus opened on December 29, 2000 in Lakeland, Florida, traveling on 56 cars, 4 stocks, 33 coaches, 2 container flats and 17 flats.

The new Blue unit featured Bello Nock

working with Bo, one of the George Cardin elephants. A new song titled Bello and Bo made the act a sensational presentation. Nock also presented an aerial motorcycle act, a trampoline and sway pole and provided comedy through out the show. The Angels of Fire, flying trapeze act worked over three rings. The Cloud Jumpers did a ski jumping act. Sacha Houcke present a six zebra liberty act.

Other acts included Mark Oliver Gabel, working tigers and elephants; three rings of exotic animals, including camels, horses, llama and zebras; Joni Laskov and Natalia Gaipu, double trapeze; Csba Szilagyi, strap act; and Robson Assuncao, contortionist. Johathan Lee Iverson was ringmaster.

A new innovation was picture book sold as a substitute for the full

Mark Oliver and Gunther Gabel at Madison Square Gaeden. Paul Gutheil photo.







The Ringling-Barnum Red unit arriving in Columbus, Ohio. Fred Pfening photo.

program. The new printed program as introduced in Madison Square Garden.

Gunther Gabel Williams was on and off the show early in the season. He was at the in Madison Square Garden on opening night and returned to Venice the next day. Gabel died on July 19 at his home in Venice, Florida.

George Cardin filled in for ailing son Larry in June.

The seven cars were derailed just outside Worcester, Massachusetts on May 1, on the way from Philadelphia to Providence.

The July 9 issue of *Time* honored Bello Nock as America's Best Clown/Circus Performer.

During the Los Angeles engagement the red unit featured two ringmasters. Roberto Miquel, spoke in Spanish and regular ringmaster Jonathan Lee Iverson continued in English.

Joan Galvin left the Feld organization after seven years to join the Mote Marine Laboratory in Sarasota, Florida. She had handled government relations, marketing and volunteer services for the Ringling-Barnum units.

The Ringling-Barnum 130st Red unit opened in Sunrise, Florida January 3-7 and closed in North Charleston, South Carolina December 10. It traveled on 54 cars, 4 stocks, 31 coaches and 17 flats.

The performance was the same as in 2000. It featured Sara Houcke, tigers; the Quiros, double high wire; Anton Beliaiko, strap act; Jon Weiss, ladder balancing and cannon act; Zemintopf, giant bike act; the flying Tabares; Ayala Sisters, hair hang; Marinellis, trampoline; Hans Ludwig, liberty horses and zebras; and the Jinan troupe, bicycle balanc-

ing.

The Red unit played Bridgeport, Connecticut October 24-28. Ringling-Barnum had not played that city for more than forty years.

After playing the Rosemont Arena in Chicago through November 11 most of the wagons were moved overland 15 miles to the United Center for a second downtown Chicago location.

The unit closed on December 9 in Huntsville, Alabama.



Ringmaster Jimmy James in his last year with Beatty-Cole. Paul Gutheil photo.

In late January Ringling-Barnum agreed to donated Minnie and Rebecca, two of its retired elephants, to an animal sanctuary in Galt, California as part of an agreement stemming from a lawsuit filed against the show in 2000. In exchange for the elephants and a sum of money to care for them, PAWS agreed to dismiss their lawsuit.

In other Ringling news it was announced that Sara, an Asian elephant, was

born on April 16, 2001 at the show owned Center for Elephant Conservation east of Lakeland, Florida. The mother was twenty-five year old Icky and the father was thirty-year old Charlie.

On November 18 came another blessed event. Gunther was born. The mother was Mala age thirty-three and the father was again Charlie.

The Clyde Beatty-Cole Bros. Circus opened in Deland, Florida on March 14. A brilliant new lighting system was added to the big top.

Jimmy James returned as ringmaster and Bonnie Bale was singer and co-ringmaster. Leigh Katchum was bandmaster. The acts included a Kay Roaire 3 lion and 3 tiger act presented by Ted McRae; Wilson Dominguez, space wheel; Svetlana Shamsheeva, house cats and high jumping dogs; Dotsenkoss, Cossack riders and Russian swing; Miro Pamoukov, strap act and cannon; Roukmanovas, trapeze; Gloria Bale, liberty ponies; the Nitwit brothers, acrobats; Vladimir Roudenko, high wire; the Russian Air Force, flying trapeze; and Adam Hill, three elephants.

Beatty-Cole historian Albert House provided this resume of the season: "The Clyde Beatty-Cole Bros. Circus closed one of its longest tours in Bradenton, Florida on December 2, after opening March 14 in Deland. The tour covered 19,424 mile lasting 264 days.

"Following its traditional route along the Gulf and East coasts, the show played all of its usual states.

"The most days were played in Florida, 22 towns. It played 59 two-day stands, 33 three days stands, 5 four-day stands and one 5-day stand.

The Beatty-Cole lot at opening in Deland, Florida. Jerry Cash photo.





It played no one day stands. The longest jump was 290 miles from Pensacola, Florida to Valdosta, Georgia.

"The Perth Amboy, New Jersey September 1-3 date was canceled by local authorities after unruly crowds appeared at a concert two weeks before. The show made up the time by remaining in Mays Landings for an extra day. It returned to Wildwood, New Jersey, for the remaining two days. From that point on the show resumed its scheduled route.

"An increase in the number of New Jersey towns (6) was due to the booking of Alan Meredith, a former Hoxie and Vidbel contractor."

Carson & Barnes Circus, transported on 31 trucks, opened the season on March 17 in Paris, Texas. The show played in seventeen states and covered and traveled 15,571 miles. It closed in El Paso, Texas November 16-17.

It opened with new cookhouse and pie car tents. A new marquee was on the midway. A new backdoor was in the big top, as well as new track and ring lighting. The big top was 300 x 120 feet and had a seating capacity of 2,700.

Jim Royal was ringmaster. The performance included Marcos & Gabriella, aerial cradle; Margarete Fernabdes, single trapeze; Gonzales Duo, aerial cradle; Manual Luna, aerial act; Pamela Marufo, head balancing trapeze; Evgueni Baranok, wild animal act; Don Waggoner, camels; Patricia Frisco, bareback riding dogs; Martin's Poodles; Cindi Cavallini, big and little horse; Boccards and Lunas, double space wheels; the Flying Cavallinis, trapeze act; Viva Espana, featured spec; Natalia, aerial ballet; Cindi Cavallini, Friesian stallions; Jimenez-Joan troupe, Gomzalles family and Marcos troupe, perch pole; Tim Frisco, baby elephant Jennie; Natalia and Pamela Sue, hula-hoops; Jaime Marufo, unsupported ladders; Rocky Marufo, juggling; Fridman Torale, rola-bola; the Cavallinis, tetterboard; Frisco family, big elephant act.

The circus played its every-other-year western route with a large number of stands California.

Some of the Carson & Barnes

owned elephants were leased to other circuses in 2001. Circus Vargas and Roberts Bros. each had one. Circo Mundial and L. E. Barnes had groups of three.

Circus Vargas played Norwalk, California June 11-17. It traveled on 24 trucks, 8 of which were semi-trailers. The midway included a kiddie ride; Larry Joyner's snake show; pony rides; a petting zoo and face painting. Ernie Miller, a certified teacher operated a school for children on the show.

James Edward Dockery was ringmaster. The performance included Susan Lacey with the Hawthorn 14 tigers; clown Valery Serebryakov; Diane Arthurs, liberty ponies; Luciano Anastasini, dog act, Rocket Ship and diablo juggling; Bizzarro's balancing act and head balancing trapeze; the Shchukins, strap act; Zerbini Trio, motorcycle globe; Eros Espana, rola bola; Chip Arthurs, single elephant.

Bentley Bros. Circus opened in Florida in March. By June 8-10 it was in Kingman, Arizona after a tour of California. It played Taunton, Massachusetts July 16-17 it was a one-ringer and used only four of the six seat trailers. The midway had a ticket box, a bubble-bounce and a concession wagon. A juice-joint was just inside the marquee. The acts included Don Moyer's tiger act; Nunez family. Perch pole act; Kelsie Delmonte, hula hoops; Diane Moyer, dog act;



The Carson & Barnes ticket semi in Brca, California. Jerry Cash photo.

Iviar Silva, clown knife throwing; Oleg Ryjkov, single trapeze; David Nunez, contortion, juggling and hand balancing; Joel Faulk, ringmaster and rope spinning; Ryjkov's plate spinning; Nilda Nunez, single trapeze and two elephants presented by Diane Moyer.

The show closed about a month early. The remaining bookings were all cold dates.



The Bentley Bros. big top ready to be raised. Ed Meals photo.

The Sterling and Reid Bros. Circus again played coast to coast. The in-door unit opened in Albany, Georgia on January 4. It played 47 cities in 21 states until March 25.

Dutch Crawford was manager and

Jim Zajicek's side show on Sterling & Reid Bros. Fred Pfening photo.







Jim Judkins owner of Circus Chimera. Harry Lea Kingston photo.

Larry Rich was ringmaster. The acts included Naidenkine, hula-hoops; Rosalas Troupe, high wire; Kim-Tchepiakova family, big and little horses, and horse riding bears; Munoz family, musical clowns and cannon act; Kioska strap act; the Hawthorn elephants with Jim Zajicek and liberty horses in three rings.

The tented tour began in Baton Rouge, Louisiana on March 26. It played 126 cities in 27 states and closed in Burbank, California on November 18. On the tented tour Jim Zajicek had a side show on the midway.

Jim Judkins' Circus Chimera opened its fourth season under a new ivory colored 150 foot round European big top with four seventy-four foot high poles and a fourteen-foot high sidewall. The inside was royal blue. Seating capacity was 1667. The big top had excellent lighting and a fine sound system. A new 14 x 20 foot marquee matched the big top in color.

There were no animals in the performance, however there was a snake show on the midway. The ticket office, a concession wagon and kiddie rides were also on the midway. The show traveled on semi #215 seats and #211 concession trailer; semi #215 seats and #214 cookhouse; semi #217 seats and #213 wardrobe; Semi 203 light plant; semi #202 poles and canvas; semi 218 seats

and 212 ticket-office trailer; semi 201, snake show; semi(?) sleeper; straight truck, mechanical, pulls #403 forklift trailer; pick up pulls #401 kiddie ride; pickup pulls #405 kiddie ride bus pulls #402 donniker trailer.

The performance included Wizard; Egyptian straps, Walter Chimal with Romeo Chimal & Roberto Chimal; Carpet spinning and foot juggling, Xiao Hong Wu; Tumbling and tetterboard, Jose, Alex, Donald, Walter, Monica, Miriam, Roberto Romeo Saul & Myrna Chimal; hula hoops, Patsy Rosales with Guennadi; Guennadi, clown; aerial perch, Sandra & Luis Fernandez; Scarcrow, Julio Rosales; perch pole, Jorge Julio Carmen & Patsy Rosales; Guennadi, clown; Globe of death, Donald & Roberto Chimal; i n t e r m i s s i o n ; Underwater Fantasy, Miriam Chimal (Mermaid Bungie) with Romeo, Saul & Roberto Chimal, Patsy & Deyanira Rosales, and Luis & Sandra Fernandez; juggling, Cesar Alejandro Chimal with Myrna Chimal; clown Guennadi and special guests; rope skipping, Donald, Alex, Walter, Saul, Romeo, Monica, Miriam & Myrna Chimal, Luis & Sandra Fernandez, and Xiao Hong Wu; double space wheel, Rosales Family Patsy Deyanira Jorge & Julio Rosales and Wizard, finale.

On April 28 in Tulare, California a film crew from the A & E television channel taped a program for airing at Christmas time.

The Culpepper & Merriweather

The Culpepper & Merriweather Circus on opening day. Joe Rittinger photo.



Circus, under new owner, Trey Key, played Barstow, California on March 17, Natalie Chandler was ringmaster. The acts included Danny Carey, rola-bola; Chico the clown; Casey Canin, dogs, ponies, camel and llama and two elephants; Abram Macias, juggling; Jason Bautista, hand balancing; Susan Annett, Spanish web; Chico, plate spinning; Miss Gazelle, hula hoops, aerial turn; Chico and Natalie bottle balancing; Tavana, single trapeze. Billy Ray King provided the music. The circus was in Enumclaw, Washington on May 25.

A Calioa Band Organ was on the midway, along with the ticket/concession trailer; a moon bounce; elephant compound; a pony ride and a pit show, Seating in the one-ring big top



The Kelly-Miller ticket trailer. Fred Pfening photo.

consisted of one seat wagon and five high bleachers on the sides.

It played across the country and was in Chatfield, Minnesota on July 8, and in Wisconsin in August. Three stands were played in Ohio on August 3-5. The show went into winter quarters in Hugo, Oklahoma.

David Rawls' Kelly-Miller Circus opened in Hugo, Oklahoma on March 17 and closed in Heavener, Oklahoma on October 28. Chuck Schlarbaum joined Tom Tomashek and Allan Thompson in the band for a few weeks.

Justin Loomis was ringmaster. The performance included the Perez family and Kevin Ryan, Russian swing; Nina the elephant presented by David Rawls; clowns Kevin Ryan and Luba Tomashek; Peres sister, aerial perch; Rosales family, hand balancing; spec with all animals and



performers; Roy and Cindy Wells, exotic animal act; Stephanie Darr, Roman rings; Annette Olson, single trapeze; Patricia Swezd, dog act; Karina Perez, hula-hoops; three elephants presented by Roy Wells and Annette Olson; Cindy Wells, dressage horse; Carlos Swezd, sword balancing; Perez brothers, space wheel.

Roberts Bros. Circus, in what turned out to be its final season, played Newman, Georgia on March 25. The big top was 70 x 180 feet in size.

Sisters Bernard Overkamp and Dorothy Fabritze worked in the cook-house and sold tickets. Each performance was opened with a prayer. CNN filmed the Sisters and showed the tape a number of times.

Christopher Connor was ringmaster. The acts included clown Dusty Sadler; Monike Esqueda, hula-hoops; Steve Jenzeck, unsupported ladder; Turtle Benson, pony and elephant; Connor & Company, illusions; Allen Esqueda, rola-bola; Steve Jenzac, juggling; Bob Earl, liberty horses; Kevin Earl, gorilla parody; and Teresa Earl, dog act.

In April elephant trainer Kenneth "Turtle" Benson became ill and was placed in a Veteran's hospital in North Carolina. After a few months he had a remission from cancer and returned to the show the last of September in Burlington, North Carolina. He worked the elephant, drove a truck and fronted the snake show. As the days passed he became weaker, but hung on until the show returned to quarters in Arcadia, Florida. He was admitted to the Veterans Hospital in Bay Pines, Florida where he died on November 16.

Duke Keller came on to drive the elephant semi and take care of the bull after Turtle left in April. Jimmy Silverlake later replaced him.

Roberts closed on October 22 in Crystal River, Florida. The circus traveled on ten trucks and had about 40 people with it. Doris Earl, mother of the Earl sons died shortly after the season closed following a long illness.

After the show returned to winter quarters the Earl sons announced



Walker Bros. Circus in Jefferson, Wisconsin June 1. Tim Tegge photo.

that after 28 years on the road the show would close for good. Only a few weeks earlier it was advertising for people for the 2002 season.

Jeff Earl stated that there were several reasons for the closing. The show had trouble finding qualified truck drivers and often had to double back to move some of the trucks. Earl noted that business during the season was not up to expectations.

All of the equipment was offered for sale in the November 19 *Circus Report*.

Walker Bros. Circus indoor unit played a number of towns in north-east Louisiana late in January and early February. It was in Ruston on January 30. Scott Taylor was ring-



Hendricks Bros. midway. Harry Lea Kingston photo.

master. The acts included Miss Alexandria, dog act; Coco the clown; Irwin Hall, comedy juggling and baboons; Rosana, bird act; Jason Walker, big and little horses and juggling; Scott Taylor, magic; Damian, unicycles.

The indoor season closed in Middletown, Ohio and the show opened under canvas in London, Kentucky on April 23.

In June Jason Walker was injured

while driving a truck near Crown Point, Indiana. He was airlifted to a hospital in Oak Lawn, Illinois where he underwent surgery. In his absence his sister Jennifer filled in for him working the big and little act. Jason returned to the show after leaving the hospital.

Hendricks Bros. Circus, owned by Bob Childress, opened on March 16 in Seneca, South Carolina. The show played 210 days consisting of one three-day stand, twenty-three two-day stands and 161 one-day stands. The show went as far north as Ohio and as far west as Missouri.

Show owned animal acts consisted of an elephant, camel, llama, goat and pony.

It moved on eight trucks. The big top was 80 x 160 feet, with seating for 1,200 on three seat wagons plus bleachers. The midway included a concession trailer, moonbounce, elephant ride, pony ride and novelty stand.

Phil Chandler returned as ringmaster. The acts included Miss Loxi, whips and roping; Phil Chandler, illusions; The Ayalas, clowning, perch pole and cradle; Miss Carol, dromedary and llamas; Jose Ayala, rola-bola; Miss Caroline McKenzie, Spanish web, dromedary and llama; hula hoops; and hula hoops; Steve Howell with single elephant and fire eating; Elizabeth Duo, cradle; Junior Horsley, goats; and Mile Rice horse act. An indoor tour was planned following the closing of the tent show, but it was canceled.

The Liebeling Bros. Circus, owned by Tommi Liebel opened in Florida. The one ringer was presented in a new blue and yellow plastic big top. The acts included eight-year-old Kelsey Liebel with hula hoops, and a big snake; Anton Liebel, high wire and juggling; Murillo, archery act; Elephant presented by Tommi Liebel.

Late in the season Liebel joined Gopher Davenport. The Liebel animals were displayed in his big top on the show and appeared in the performance.





Gopher Davenport used these draft horses to raise his big top. Harry Lea Kingston photo.

Gopher Davenport again took his Majestic Circus to Hawaii early in the year. Playing most of the islands and larger towns in a new big top, it had an extensive tour. Terrell Jacobs, Jr. (Punch) and Judy Jacobs Kaye joined their young brother in Hilo. The acts included Miss GiGi, swinging trapeze; Miss Sophie, aerial ring and hula hoops; Willie Davenport, juggler, all are members of the Davenport family; Franklin family, trampoline, perch pole, web, hula hoops; and Dan McKeon's cockatoos.

The show returned to the mainland and played the circus infested greater Los Angeles area. The show was advertised in Susanville, California for March 18, but didn't show up.

It then worked up the coast and played a number of dates in Canada and then played Anchorage, Alaska. Completing a long season the show using the Star Bros. title it played Corpus Christi in December. The acts included Mike Rice, exotic animal act; and the Tommi Liebel family acts.

The Vidbel Circus played a series of indoor dates in Kentucky before producing the Jaffa Shrine Circus in Altoona, Pennsylvania April 16 to 22. Dan McCallum was ringmaster. The program included Winn's Cyber Cycle; Yaro and Barbara Hoffman, big cats; George Bertini, unicycle; Svetlana Gololbova, hand balancing and rola-bola; O'Donnell's barnyard act; Murray family, elephants; Rosaire's bears and clown Barry Lubin.

The under canvas show opened May 4-5 in Somers, New York. It moved on two semis and two box

trucks pulling trailers. The only other semi belonged to Scott O'Donnell, it carried his camel, llama, pony and horses and dogs and goats. The big top was 80 x 120 feet and had no marquee.

The summer tour took the show through out New England. Danny McCallum was ringmaster. Wynn Murrah on

drums and Oleg Rudnytski on keyboards played the show Mike Snider and Billy Vaughn were the clowns. The acts included Alexandre Ferriera, juggler and alligators; Dusty's dog act; Scott O'Donnell, barnyard review; the Iniakinas, quick change and illusions; Ashley Winn, hula hoops; Jennifer Vidbel, pony drill; Susan Vidbel, single trapeze; Miss Sadie, house cat act; hat juggling; and John and Tina Winn, motorcycle act.

From August 9 to 19 the show played the Erie County Fair in Hamburg, New York in connection with Royal Hanneford.

Weller Bros. Circus played Tyler, Texas June 30 and Paris on July 7. The show moved on two large straight trucks and two Wells Cargo trailers. Animals on the circus included 2 donkeys, one llama, one goat, two white wolves and two snakes. The performance included Brian Weller, juggling; human gorilla; snakes; trained goat; fire eating and trained donkeys.

The Alain Zerbini Circus opened early in the year and went as far North as Wisconsin. The show again played the Franklin County fair in Columbus, Ohio in July. It had a new 80 x 120 foot big top. The acts included Miss Leticia, Spanish web and ponies; Ramirez brothers, juggling, plate spinning, space wheel; Alain Zebrine, dogs, pig act, Prince Mohamed, fire eating. The entire show was carried in two very large semi-trailers. A number of fair dates were played during the season.

The non-traditional

one-ring circuses appearing in European-style big tops continued to find success.

In February Cirque du Soleil announced that it was planning to convert London's Battersea power station into an entertainment complex, featuring a permanent location for its circus. The Quidam show played in the building. On February 16 it opened in Manchester.

The Dralion unit played Miami, Florida and the jumped to the greater New York City area at Liberty State Park in Jersey City, New Jersey.

Dralion played Chicago for six weeks. The unit traveled on forty-one trailers. Their cookhouse fed 150 people. The show moved using contract semis.

The Alegria unit was in New Zealand, Saltimbanco was in Japan, La Noubba was in Orlando, Florida and Mystere and "O" were in Las Vegas.

The Big Apple Circus returned to winter quarters in South Carolina after the Lincoln Center stand in New York. The show reopened in Stone Mountain, just outside Atlanta, on February 22.

The 2001 show was titled Clown Around Town. Paul Binder was producer and ringmaster. Rob Slowik was bandleader with eight pieces.

The acts included Jeff Gordon, Gordoon the clown; Regina Dobrovitskaya, Circus Sprite; Wall Street Tumblers; Dinny McGuire, New York's Finest; Tom Dougherty, Cousin Orville; Dabia Kaseeva, hula-hoops; Mike and Pascale Sanger, dog act; Katherine Schumann Binder and Sasha Nevidonski, Silk aerial;

Alaine Zerbibi's new big top. Fred Pfening photo.







The Flying Pages on Big Apple. Big Apple photo.

Sophie and Virgile, Tango; Katja Schumann, horses; Serge Percelly tennis racket juggling; the Slipchenko Trio, Russian bar; David and Dania, quick change act.

Featured clown Tom Dougherty was injured during his act the last week in New York. Dick Monday filled in for Dougherty during the Atlanta engagement. Willy Pages suffered a leg injury while rigging the act in Atlanta. The act went on without him.

Cedric Walker's UniverSoul Circus again made a nationwide tour and went across the ocean for the first time. The show played Miami, Tampa and Jacksonville, Florida; Atlanta, Georgia; Philadelphia, Pennsylvania; Brooklyn, New York; Newark, New Jersey; Washington, DC; Baltimore, Maryland, Cleveland, Cincinnati and Columbus, Ohio; Charlotte, North Carolina; Columbia, South Carolina; Kansas City and St. Louis, Missouri; Indianapolis, Indiana; Detroit, Michigan; Chicago, Illinois; Oakland and Los Angeles, California and Houston, Texas.

The big top lighting and sound system was state of the art. The tent was heated or cooled by two large HVCA units. There were some show-owned trucks, but as in the past contract haulers moved most of the semis from city to city.

The acts included Lunga, contortionist; Anatolie Sandou Trio, Russian bar; Willy family high wire and four person motorcycle globe; Gabonese Acrobatic Troupe, tetterboard; Roberto Sosa and Margo Porter, aerialists; Jean Claude Belmat, strap act; Cal Dupree, tiger

illusions; and either the Woodcock or Frisco elephants.

For the first time in decades an American circus went across the Atlantic Ocean to play in Johannesburg, South Africa. UniverSoul was invited by the South African government, and was sponsored by South African Airways. Sixty performers and 60 others made the trip, some flew

from New York and others from Atlanta. Using a rented bi top and seats the show opened on July 13 and closed on July 29. A few acts from South Africa were added to the performance. No animals made the trip. During the engagement ringmaster



Casual Cal Depree, Jr. Fred Pfening photo.

Casual Cal Depree, Jr. and many of the American performers visited schools in the area. The moral message sold just as well there as it has for years in the United States.

The 2001 tour was so successful that the show announced that it would have a second unit in 2002.

Trix Circol Mundial, long under the guidance of Ed Migley, started a California tour in February. It

played San Fernando, California on April 28. The show appeared in a large European big top with heating and air conditioning.

The acts included Arab acrobats; Oliver and Douglas Ramos, strap act; George Rosell, comedy car, Alacons, clowns; the Mayas statue act; Oates, dog act; Bautists, tetterboard act; the flying Rodogels; Gna and Nattia, acrobatic hand balancing and the Joe Frisco elephants from Carson & Barnes.

The show played Tucson, Phoenix and El Paso. When the circus played Houston, Texas in July it was day and dated by the Ringling-Barnum Blue unit and Circo Vazquez.

While it was in Texas Ed Migley and some of the acts left.

Under new management the circus played Chicago August 31 to September 9. However it was stopped in its tracks after September 11.

Future stands had been scheduled in the Shea Stadium parking lot in Flushing, New York September 26 to October 8 and Brooklyn, New York October 12-19.

In the fall it was in Miami, Florida and then went to Puerto Rico.

Again a number of Mexican circuses toured the United States in 2001.

Circo Atayde played Dallas, Texas for ten days opening on April 9.

Circo Vazquez played a number of dates in southern California on lots in the Spanish areas of towns in March and April. By September it was in Cicero, Illinois.

The lot lay out was typical of Mexican shows. The entrance tent offered refreshments. The one ring big top was blue and yellow on the

When Circo Mondial played Miami, Florida December 14-30 there was no mention of the Trix sponsorship. Arnold Brito photo.





outside and blue inside. The reserved seating was on chairs next to the ring, general admission was on bleachers. Total capacity was around 800. The acts included Vincent Von Duke with 4 lions and 4 tigers; Guillermo Brisbane, balancing trapeze; a man and women mind reading act; rola-bola; Oscar de la Hoya, human kangaroo act; Maximo and Minimo, big and little horse; the Vazquez dancers; Fernandez brothers, double space wheel; musical clown number; Argentine Gauchos, drum and bola act; and a two elephant act.

The show played Atlanta, Georgia August 31 to September 11 and Gaithersburg, Maryland in November. It traveled on two semi-tractors, five Ford tractors with trailers and two Bobcats. Two 100 KW generators provided power. One hundred-six people were with it.



Circo Hnos. Caballero in Los Angeles, California August 26. Jerry Cash photo.

Catlos Sanmaron announced the show in English and Spanish. In addition to acts listed above were Louis Alfonzo, single trapeze; Javier Dresners, rola-bola and acrobatics; Ronnie Jesus, kangaroo; clowns Jesus Vazquez and Luchio Alfonzo; Luis Cable, juggler.

Circo Hnos. Caballero played Merced, California on July 11. It was in Las Vegas, September 16-21, during the Circus Fans of America convention in mid-September. The one ring typical Mexican show was presented in a red, white and blue big top. An office-ticket wagon was on the midway. The entrance was through a walk-through marquee trailer. The usual reception tent with concessions led into the big top.

The performance featured Chilindrian, a female Mexican televi-

sion personality. There were five dancing girls; a motorcycle globe; a single trapeze number; a hair hang; dog act; and a girl contortion act;

The American Crown Circus-Circo Osorio was also in Las Vegas in September.

The performance included five show-girl/dancers; a motorcycle globe act; a male single trapeze act; a hair-hang juggler; a dog act; Isabella, aerial butterfly; a female contortion act. The show was in Yakima, Washington at the end of July, two days ahead of Chimera.

Circo Garcia played Dallas, Texas in April and the Nebraska State Fair in Lincoln. The show played Atlanta, Georgia December 12-16. Owner Janie Garcia did the announcing in Spanish. The acts included six girl dancers; Leo Garcia, space wheel; Linda Garcia, hula hoops; Rafaela Raimana, Roman rings and risley; clowns Victor Abbadilla and Bardo Garcia; Victor Abbadilla, trapeze; Dalton and Louise, rola-bola; King Kong, a me-

chanical thirty-foot tall animal and Bardo and Saturnino in globe of death.

Miguel Caceres' Circus Millennium played Venice, Florida May 11 and 12. The big top was a four-mast European style gray tent with a yellow cupola. There was no marquee. The only other canvas was over a pony sweep. The acts included a space wheel, motorcycle globe and an aerial motorcycle on a circular track. The seating was reserve boxes the one ring and five high bleachers in the back.

A flying trapeze act and a cannon act were presented outside the big top. The show traveled on three or four trucks.

Suarez Bros. Circus found trouble in Ponce, Puerto Rico in August when local authorities charged the show with cruelty to animals and



Circo Garcia in Atlanta, Georgia in December. Ray Gronso photo.

accused it of keeping seven polar bears with out relief from severe hot weather.

The Mexican International Circus, managed by Louis Leon, was in western Canada during the summer.

Circus Delarena was out for a while and then rented it equipment to another show.

Radio Showtime played Texas dates. It originally used only Spanish radio announcements to no avail and the switched to more orthodox circus advertising. It was in a shopping center in Las Vegas before Christmas.

Circo Italiano was another ethnic tented show operated by Max Bizzarro and the Anastasinii families. The outfit played shopping centers in Las Vegas in December. A red and yellow 78 foot two-pole big top was used. The one ring was surrounded with box seats, and bleachers behind them. The lighting was good and the sound was excellent. Playing the week before Christmas it was not the best time of the year. Business was light.

The performance as announced by Nani Alarcon. Max Bizzarro and partner and the Anastasini families provided the performance. The acts

Circus Millennium in Venice, Florida. Bob MacDougall photo.







Circo Italiano in Las Vegas on December 23. Tim Tegge photo.

included cloud swing, hula-hoops, juggling, aerial acts, hand balancing, and head balancing on trapeze and a dog act. There was also a Mexican clown.

Circus Flora finished its annual stand in Tempe, Arizona the first week of January. Circus manager David Balding announced it was to be the farewell for Flora, the elephant. Acts in the performance included the Tino Wallendas' seven high pyramid; Igor Kassaev's Cossack riders; Pavlata and Aurelia Wallends, double trapeze; clown Kenny Raskin; Galambos, chair balancing; Pavlata and Rietta Wallenda, acrobatics; YoYo, juggler; and Sacha and Aurelia, double cloud swing.

Circus Sarasota, produced by Pedro Reis and Dolly Jacobs, opened on December 22. The acts included the Amazing Villiams, plate spinners; the Ashton Family, risley act; Trilogy gold balancing act; the Dancing Gaucho; David Dimitri, low wire act; Johnny Peers, dogs; Yurty Ryzhkov, trapeze; Grama Barry Lubin, clown; Trilogy, hand balancing; Mark David, single trapeze; Boehmer, juggler and the Svensons, riding act.

The engagement was to end on February 4, but due cold weather and poor attendance an additional week was played. Barry Lubin was replaced by Dick Monday and Molly Saudek replaced David Dimitri on the low wire.

A number of larger indoor circuses competed for Shrine engagements. A number operated second units and some played under their own big tops.

Tommy Hanneford continued as perhaps the largest independent circus producer. His Royal Hanneford

operation played 1,321 performances under canvas and in arenas, and at parks and fairs in 2001.

The key personnel included Thomas Hanneford, owner, CEO and producer; Struppi Hanneford vice presi-

dent, secretary and treasurer; Glenn Parkins, executive director; Peter J. Rosa, corporate office manager; Dwight Hanson, general manager, technical director and canvas boss; Kay Parker, bandleader and administrative executive; Billy Martin, executive circus manager and ringmaster; Bobby Parker lighting and audio director; John Wilson circus manager and ringmaster; Larry Stout, bandleader and Gary Allen, elephant superintendent. In May and June two new big tops were added from Mendoza of Mexico. Mendoza No. 1 was 200 x 180 feet seating 1,060 people. Mendoza No. 2 was 140 x 120 feet, seating 640 customers. Two new flat-bed semi-trailers were framed in winter quarters to carry the new canvas. The additional canvas brought the big top count to five.

Tommy Hanneford with his niece Catherine. Fred Pfening photo.



The various units traveled on fourteen tractor-trailers, three straight trucks, one concession trailer and one concession storage trailer.

During the season five under canvas units operated at the same time.

On three occasions Royal Hanneford played three arenas at the same time. It played 10 fairs, 23 Shrine dates, 28 arenas and three amusement parks.

Hanneford elephants, Ina, Chandra and Tina returned to the show after being released from winter quarters and played the season.

The season opened on January 12 at the South Florida Fair in West Palm Beach. Early stands followed at the Dade County Fair in Miami and the Florida State Fair in Tampa.

Royal Hanneford played White Plains, New York, February 16-19. Billy Martin was ringmaster and Larry Stout had the band. The acts included Benito, juggler; Atayde Duo, rola-bola; Jimmy Castano, bicycle; basketball playing bears; Ashtons, risley act; Ruby Duo, trapeze; David and Dania, quick change act; Mark Karoly, riding act; the Kenyan Black Wizards, acrobats; Brian Franzen, elephants and the Carillo high wire act.

Hanneford played the Blue Cross Arena in Rochester, New York, May 25-27, as a replacement for Ringling-Barnum which skipped the city. The same was true in Wichita, Kansas October 5-7 when the Kansas Coliseum selected Hanneford as a replacement for the Big One.

Tommy Hanneford became ill in Rochester and spent a number of weeks in the Strong Memorial Hospital. He returned to the show in Milwaukee for the Great Circus Parade in July and then went to the Mayo Clinic in Jacksonville, Florida.

Royal Hanneford played their annual date at the Eastern States Exposition September 14 to 30. David Moss was ringmaster and Larry Stout had the band. The acts included the Flying Pages; Markova's dogs; Pedro and Taitiania Carrillo, double traps and high wire; Sylvia Zerbini, liberty horses; Chicago Boys, acrobats; and the Moss-Kaseeva quick change act. The Hanneford ice show also appeared on the midway.

The 2001 tour closed on November 29 at Raleigh, North Carolina.





The George Cardin Circus in Columbus, Ohio. Fred Pfening photo.

The George Cardin Circus played the Columbus, Ohio, Shrine show March 27 to April 1. Catherine Hanneford was the singing ringmaster. The acts included Patricia White working a Hawthorn tiger act; Justino Zoppe, juggler; the Winn's incline wire motorcycle and space wheel; Susan Sheryll's Afghan dogs; Miss Claudia, balancing; Tito, contortion; Catherine Hanneford, liberty horses; Sky Masters, high wire; Toscanos, double trapeze and high wire; David Zoppe, monkeys; Jim Zajicek and Hawthorn elephants and Dave Smith, cannon act. This was Cardin's first date in Columbus, long a Hanneford engagement.

The Jordan World Circus played the Flint, Michigan Shrine show January 24-28. Art Steeples was ringmaster. Billy Barton was performance director. The acts included the Winn family, motorcycle wire and globe of death; Jimmy Hall's bears; the Dotzenko family, jump robe and acrobatics; Don Otto, comedy diving; Olmeda's Spanish horse Fantasy in three rings; Centron's aerial motorcycles and trapeze; Torino brothers, juggling; Tony Sevilla, hand balancing; Hartzell's archery act; the Kenya Black Wizards, limbo and acrobatics; the Flying Redpaths, and the Barredas elephants. A half hour intermission allowed plenty of time to work the elephant rides.

Jordan toured two units. The western unit played Puyallap, Washington on March 10.

was ringmaster. The acts included Shane Johnson with six tigers; Antonio Orfie, long reined horses; the Winns motorcycle wire with trapeze and Hawthorn elephants presented by Jim Zajicek.

Other dates in March included Joliet, Illinois, Cincinnati, Ohio and Puyallup, Washington.

Coronas of Hollywood played Tampa, Florida Shrine March 9 to 11.



The Jordan World Circus in an outdoor setting. Jordan photo.

Hamid's Circus Royal played Topeka, Kansas February 23-25. In Indianapolis, Indiana March 1-4 Peter Sturgis was ringmaster and Larry Rothbard had the band. The acts included Bruno Balzac with nine tigers; Manual Conclaves, rola-bola; Ben DeWayne, dogs and ducks; Trevor Duo, aerial cradle; Maritza, web; Sasha & Aurelia, aerial cradle; Demitrious, low wire; Talina & Carlina hula hoops; Conner

The Tarzan Zerbini canvas layout. Zerbini photo.



Jordan's eastern unit played Louisville, Kentucky February 8 to 11, Milwaukee, Wisconsin February 22-25 and the Cincinnati Shrine March 8-11.

In Cincinnati Devon Chandler

Troupe, unicycles; Grumpy, pig act; Lady Electra, aerial display and trapeze; Jacobs-Barreda elephants and Tino Wallenda, high wire and seven person pyramid.

The show played LaCrosse, Wisconsin March 9-11, sponsored by the Children's Miracle Network.

For the third year Hamid played the Medinah Shrine date in Chicago March 16-25. With the old downtown Shrine Temple gone the circus was held at the University of Chicago Pavilion. Tim Tegge was ringmaster there.

In St. Paul, April 5-8 the acts included David Karoly; BXM bike act; John Campolongo, six Hawthorn tigers; the Flying Vargas; Leo Garcia, space wheel and motorcycle globe; Cazsnira Troupe, tetterboard; and Trio Stepanov, strap act.

Hamid was back in Minnesota in November, playing Mankato

November 8-9 and Rochester on November 10-11. On these dates the acts included the Geraldos, high wire; Bruno Blazsak seven tigers; Nino Zoppe, single trapeze; Grumpy's pig act; Alberto Zoppe, riding act; Doug Terranova, three elephants; and the Cyclones, motorcycle globe.

Coronas of Hollywood produced the Shrine show in Tampa, Florida. It appeared in a new three-ring big top.

John McConnell's Circus Royal played the Detroit Shrine, Senior Rai was ringmaster, and Glen Moon had the band. The acts included Vincent Von Duke, cat act; Marinof Duo, aerial act; Gabriella Gutzman, T. J. Howell and Marlene Sequira, juggling; David Rosaire's dogs; Maestro Duchon, comedy piano; Garcia statue act; Flying Caceres; Jacobs-Barreda elephants; Senior Rai, magic act; and the Wallenda's high wire act. The

show was in Poughkeepsie, New York April 27-29.

The Tarzan Zebini Circus played a long season in buildings and under a big top. The Royal Canadian Circus, Southwest Concessions and the Maple Leaf Leasing



were affiliated companies. The show opened in January and then played various locations in Florida.

It played the Shrine in Sarnia, Ontario on June 4 and London, on June 8. The acts included the Flying Lunas, Alvarez Duo, juggling; Anthony Zerbini, elephants; Matis, single trapeze; Miss Victoria, Roman rings; Martinez family, boxing kangaroo; Figueva family, dogs; Ariana Duo, double trapeze; Poema brothers, trampoline; and Murcias, high wire.

A number of Canadian stands were under canvas. The large European big top was yellow with red striping. A marquee and reception tent led into the main tent. A dressing tent was in back of the main tent. The show moved on around ten Freightliner tractors with semis.

The Joseph Bauer Circus played a number of stands in Canada. It was in Ottawa, Ontario August 16-26.

Garden Bros. Circus owned by Richard W. Garden and Ian M. Garden, Jr. began their usual Canadian tour at the Skydom in Toronto, Ontario in February. The arena is blocked off allowing 8,000 seats.

Ian Garden was ringmaster. The acts included the Winns, motorcycle on wire and globe act; John Campolongo, the Hawthorne tigers and elephants; a Russian trampoline act; a flying trapeze act; a high wire act; and Smiley Dailey's cannon.

A spring route playing Thursday through Sunday took the show to a number of Ontario cities and a month of Manitoba Shrine dates. The shows laid off until August and showed through mid-September.

Wayne McCary presented performances in Manchester New Hampshire April 5-8; Lewiston Maine, April 13-14; Portland, April 16-18; Augusta April 20-21. The acts on the tour included the Flying Cortez; Kay Rosaire, wild animals; the Ashtons family, risley act; Johnny Peers, dog act; Shane and Alecia Hansen, rolling skating act; Kimberly Smith, single trapeze; Nicolas Sourrren, juggling and the Bill Morris elephants. Charles Van Buskirk was



Wayne McCary and Silvia Zerbini at the Big E. Paul Gutheil photo.

announcer. Bob Carabia was bandmaster.

Shane and Don Johnson produced the Grand Lakes, North Dakota Shrine show April 28-30. Larry Rich was announcer. The acts included Shane Johnson with six tigers and comedy car; Rosaire-Zoppe chimps; Miss Dallas, hula hoops; Tahar, alligators; and Gary Thomas with four Hawthorn elephants.

Jim Plunkett's James Cristy Cole Circus played the Texas City, Texas Shrine. Christine Herriott was ringmistress. The acts included Doug Terranova, tigers and elephants; Dave Smith, Jr., cannon; Reanna, web; Star Christy, swinging ladder; Cole Plunkett, miniature stallions; Reanna Luisse, foot juggling; Grumpy's pig act; Martiquez, juggling; Rapaela, Roman rings. The show played the Shreveport, Louisiana Shrine on May 4-6.

The performance in Lincoln, Nebraska March 14-18 included, Brian Franzen, tigers and elephants; Christopher James, tight wire; Cristine, Laura and Jennifer Herriott, ponies and llamas; the Dancing Gouchos; Espanas, motorcycle

The Dancing Gouchos in a James Cristy Cole performance. Ron Sanford photo.



cle globe; Vivienne Larible, head balancing trapeze; and Dave Smith, cannon act.

The Plunketts produced the Monroe, Louisiana Shrine show, April 6-8. Christine was ringmaster. John Maleet had an eight-piece band. The acts included Doug Terranova with five tigers and three elephants; Jennifer Walker,

aerial ladder; Star Plunkett, Roman rings; the Dancing Gauchos; Laura Herriott, camels, llamas and ponies; Mark David, single trapeze.

Circus Gatti opened in San Angelo, Texas on January 15. The show played indoor and outdoor dates playing before grandstands.

Ray Valentine's Circus Valentine played Humble, Texas on September 16. The performance included Barney and Janie Loter; the Poncho Esqueda family; clown Cobra King; the Swain elephants; motorcycle act on inclined wire.

The Jose Cole Circus made its 26th tour. It played dates in Minnesota, Wisconsin, Iowa and North Dakota. It played Rochester, Minnesota May 5-6, Pat Davison was ringmaster. The acts included Linda Herrmann, Lipizzan stallions; Irvin Hall, clowning, juggling; Pat Davidson, unicycles; Miss Yasmin, Roman rings; Christina, hula-hoops; Bannister's dogs; Luis Rivera, gorilla parody; Tom Demry, elephant.

George Hubler's International Circus presented a single performance at the Geauga County Fair in Burton, Ohio on August 30. Del Donahoo was ringmaster. The acts included Dazzling Dieter, juggling; Don Otto, comedy diving; Geraldo Troupe, high wire; Jules Von Uhl, elephant and a motorcycle globe act.

Paul V. Kaye's Circus America played its usual date for the Evansville, Indiana Shrine November 22-25. Clement Toca was bandmaster. And Tommy Baker was ringmaster. The acts included April, cloud swing; Angelina, aerial lyre; Gladys, cloud swing; Joanna, Roman rings; Irene, cloud swing; Samantha, aerial lyre; Jennifer, cloud swing; and Crystal, the girl in the moon; Brunon Blaszk's



tigers; San Juan Duo, and Didier Duo, aerial cradle; Liciano's, Lloyd's an Bannister's dog acts; Christina, slide for life; Nellie Hanneford's liberty horses and ponies; Jeffrey's comedy car; Grumpy's pig act; Samana, Princess Tavana and Ange; single trapeze and 15 girl aerial ballet; Castle's bears; Rosaire-Zoppe, chimps; Derrick's bears; the Diablos, juggling; the Flying Espanas and Flying Redpaths, the Kenya Wizards, acrobats and tumbling; the Guerreros, high wire; here rings of Hawthorn elephants and long mount; and the Anastasini Trio, aerial Rocket.

Frank Curry again produced the Ronald McDonald Circus in Nashville, Tennessee February 1-4.

The Continental Circus played Fort Worth, Texas on February 4-6. The acts include Larry Allen Dean, six tigers; motorcycle globe; Chinese acrobats, a strap act; Rosaire's dogs and monkey; Cossack riders, Arab tumblers and John Pelton with three elephants.

A number of smaller indoor circuses played fairground buildings, high schools and Armories.

Circus Pages opened in Arcadia, Florida, on January 15. James Earhart was ringmaster. The acts included Jorge Pages, working cats, camels, and elephants; Vincenta Pages presented a dressage horse; the Passo Duo, risley and wire acts; Yolanda Pages Earhart presented a horse number. The show played Lima, Ohio on April 5. It closed shortly after 9-11.

Hodji Dubsky's Royal Palace Circus played Middletown, Ohio on May 7 at the National Guard Armory. Jay W. Walker was ringmaster, the music was on tape. The acts included Galambos Duo, rola-bola; Dr. Yanas, musical clown; Eddie Steeples, chimp and bears; Sppearoff and Popoff, acrobats; Martino Duo, perch; Nadjah, snakes. The show lost five days after 9-11. And then closed after a jetliner crashed in New York City.

Billy Martin's James M. Cole school circus played its usual route in New York state, without Martin who was busy with Royal Hanneford.



Elephant rides on Circus Pages. Ed Smith photo.

Paul Parsons managed the show. John Kane was ringmaster and performance director.

Ray MacMahan's Royal American Circus, aka Great European, was one the larger of the non-tented operas. It opened in January and closed in October. In 2001 it showed 200 days in 34 weeks. In recent years MacMahon has played a number of fairs in addition to buildings.

The show carried a sizable petting zoo that is presented in the warm months. The animals are boarded at the Dave Hale's animal farm in Cape Girardeau, Missouri after the show opens in the north in cold weather. The animals included camels and goats. Veteran animal man Fred Logan handled the animals when they were on the show.

Kids ticket used by the MacMahon show.

Royal American played Dayton, Ohio February 5, followed by Cincinnati, Middletown and Springfield. The acts included Candi Ramos, hula hoops; the Arlise Troupe, unicycles; Manuella Torres, dog act; the Sandoreo's acrobatic balancing; Jose Torres, juggler; Miss April, bird act; Robin and Ron Dykes, aerial cradle.

The Famous Cole Circus opened in Belpre, Ohio on March 19. It played Marysville, Ohio on March 18. Floyd Bradbury was ringmaster and the music was on tape. The acts included

the Aristov Duo, juggling and rola-bola; Mark Anthony, magic act; the Ticoling family, dancing mannequins; Dulie Valencis, dog act; Nachi the clown; Merry Elena, llamas and dog and cat act; and Mademoiselle Gazelle, magic bird act.

The Royal Crown Circus played Suisun City, California May 14-15.

Bill Birchfield again produced Kissimmee, Florida Jaycees Circus on January 13. Three performances were given. The acts included the Rosaire-Zoppe chimps; Shane Hansen, juggler; Alecia Michelle, aerialists; Miss Dallas, hula-hoops and Spanish web; and Brian Miser, human cannonball.

The Reynolds Family Circus opened the season in Shelbyville, Illinois on March 25.

The show played Bemidji, Minnesota on May 17. Circus Pages played the town on May 19 and was in Richmond, Wisconsin on June 7.

Mike Naughton's Yankee Doodle Circus toured New England from January to April. It played in schools and auditoriums moving on rented Ryder trucks. Charley Van Buskirk was ringmaster and the acts includ-

ed Almas Mairmanov, hand balancing; Misha and Kristina, acrobatic balancing. Both doubled with other acts.

The Star Family Circus played the Shnecksville, Pennsylvania Community Fair June 18-23. The performance consisted of Oscar and Kathy Garcia and family. The acts included aerial acts, juggling, a space wheel, and animal acts.

Sam Smith's Circus Las Vegas played DeKalb, Illinois in April. The acts included the Fornasair Duo, aerial act and juggling; Chris Munoz, clown; Tino Valencia and Robin Smith, balancing and aerial lyre; Charles Almaral, illusions and straightjacket escape; Pam Rosaire-Zoppe, chimp act; and the Enricos, unicycling.

Dave Twomey's Happytime Circus played El Monte, California on April

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7 in a final performance. The show was presented in honor of Judy Twomey. Appearing in the performance were Bobby Reynolds, singing; Krazy Koko, trick dog; Ken Kelly, rolling globe and juggling; Francisco, one finger stand; John Strong III, fire eating.

The New Pickle Circus played San Francisco December 19 to January 1.

George Hanneford's Hanneford Family Circus began its 13th season at the Swap Shop in Ft. Lauderdale, Florida. The acts included Tino Cristiani family, trampoline and comedy; Rosaire-Zoppe, chimps; Lyumilla Mayysana, dogs and cats; George Hanneford, Jr. with three elephants; and the Urias motorcycles globe act.

The American All Star Circus, operated by Brent Webb and Floyd Bradbury, played Redding, California on April 23. The show carried eight people and appeared in a National Guard armory. The seventy-minute performance included Maya Zerbini, dog act; Ricardo and Adriana Losano, musical clowns and slack wire; Samson Zerbini, rola-bola and juggling; Brent Webb, illusions; and Iris Gomez, bird act. In July Bradbury sold the show to Webb.

Arthur Duchek again presented a thrill show at Great Falls, New Jersey over Labor Day weekend. Brian Miser's cannon act was a feature. On September 8 Duchek's King Arthur Circus played the Yorktown Heights, New York fair.

The Zamperla Circus played Omaha, Nebraska on August 29.

The New Zoppe Family Circus, operated by Giovanni Zoppe, son of Alberto, played Seaside Heights, New Jersey September 15-16. It was presented in a small blue, white and gold European four pole big top. The acts include Giovanni Zoppe as Nino the clown; Natelli, aerial acts; and Adolf's dogs. The show played a fair date in Fredericton, New Brunswick, Canada earlier in the summer.

The Back Yard Circus played the Ulster County Fair in New Paltz, New York on August 1. Johnnie Rice was ringmaster.

Circus Vegas played Belton, Texas on September 10.



Banner of the Hanneford Family Circus website on the Internet.

The Canfield Family Circus played its usual long route in California. It was in Las Vegas October 20-21 and Phoenix, Arizona November 3-4.

The Young Family Circus played the Eastern shore of Maryland and Virginia. The acts included the Flying Rodriguez family; Miss Sophie, web and high school horse; Silvias, tetterboard; Carla Young, cloud walking, liberty horses and high school horse; Jackie Young, cloud swings and ponies; Alex Young, mixed cat act; Rudi and Janet Rodriguez, aerial cradle; and Mikee Maroney, bareback riding.

Circus Millennia played the Ford Amphitheatre in Los Angeles, California on August 25. It advertised jugglers, chair climbing, acrobatics and audience participation.

The Flying Fruit Fly Circus played Honolulu in October.

The Flying Griffin Circus performed at the Actors Gym in the Noyes Cultural Arts Center in Evanston, Illinois starting on October 26.



Brian Miser's cannon was in the Arthur Duchek thrill show at Great Falls. Paul Gutheil photo.

The Great Russian Circus played the summer at Six Flags over Georgia. Four performances were given each day. The acts included Irina Akimova, hula-hoops; Andrei Frolov, strap act; twelve-person rope-jumping act; the Flying Angels,

Anatoli Evpatiev's five-person trapeze act; Evgueni Morozov and Dmitri Chindrov, clown unicycle act; Natalia Jouleva, web act; and the Kirilenko Russian incline pole balancing.

The Russian American Kids circus appeared in Rochester, Michigan on August 1. The open-air venue was the Meadowbrook Music Theater. All of the youngsters ages 6 to 18 were from Brooklyn, New York. The acts included juggling; acrobatics; unicycle an aerial routines.

Circus Smirkus, staged and directed by Rob Mermin, opened July 1 with 31 performers and presented 73 shows in 15 towns. Ozzie Henchel was general manager, Eric Jaeger was canvas boss and Erin Hennessy was cookhouse boss.

This year's edition was titled 2001 A Space Idiocy. The clowns were Ryan Combs, John Stokvis and Sam Brown. Other acts included Abby Suskin, single trapeze; Doug Bair and Rachel Schiffer, aerial cradle; Kerren and Kaleen McKeeman, contortions; and Jeff Jenkins, tight-wire.

The American Youth Circus Organization held its first national festival in Sarasota, Florida August 23-26. The Sailor Circus venue was the location. Twenty workshops were presented by Hovey Burgess; Dolly Jacobs; Dan and Betty Butler; Lu Yi; Dave Finnigan, Graham Ellis, and Rob Mermin from Circus Smirkus and others. A gala performance completed the activities.

L'Ecole Nationale de Cirque of Montreal, North America's premier circus school, received registration request in January. An entrance exam was held in February. Two-hundred-twenty students are enrolled each year. Only Canadian cit-

izens are admitted. The three-year program when completed awards a high school diploma, Collegial studies in circus arts diploma or a National Circus School diploma. Among circus arts techniques training is offered in juggling, chair and hand balancing; unicycle, ladder, tight-wire, rola-bola; contortion, aerial cradle; perch, double and single web; teeterboard; trampoline;



Russian bar and Russian swing; clowning; flying trapeze; and balancing trapeze.

Cirque Orchestra was a new show from Cirque Eloise. It opened in Los Angeles in August.

The Peru, Indiana Annual Amateur Circus was presented July 13-21. Bill Williams was head trainer. The acts included Roman ladders; cradles; single and double traps, perch pole; juggling; unicycle; Roman rings; trampoline; clowning flying trapeze; and an eight-person high wire pyramid.

The San Francisco School of Circus Arts changed its name to Circus Center. The Pickle Family Circus founded the school in 1984. The school purchased the New Pickle Circus in 2000. Kingpin Yi Lu Yi continued as principal teacher in circus arts.

Circus Juventas, a division of Circus of the Star in St. Paul, Minnesota moved into a 21,000 square feet permanent circus building in July. Money for the building came from private funds raised in the area. The school was under the direction of Dan and Betty Butler.

The Illinois State University Gamma Phi Circus presented performances in Bloomington, Illinois on April 20-21.

The Berkshire Circus Camp opened its 8th season on July 29. The camp is sponsored and housed at the Berkshire Community College in Pittsfield, Massachusetts. The session lasted three weeks.

The Wenatchee Youth Circus playing in the state of Washington. It was in Renton on July 25,

Cirque NuAge, produced and directed by Neil Goldberg played Music Hall Theater in Detroit February 21-25. The themed production featured Martin Lamberti, as the dreamer. The acts included Vesselka Vodieva, gymnast and dancer; Angel Fraguda, web act; Indra and Solonge, contortion act; Victor Dodonov, balancing wine glasses; Hou Vhunyan, acrobatics on chairs; Anatoll Yenly and Vladimir Dovgan, balancing act; Fomenko, juggler; Chris Lasha, German wheel; and Ethereal Power, a the person statue act;

The two-hour performance was



John Herriott's liberty act. Tim Tegge photo.

the successor to Goldberg's Cirque Ingenieux. The show played Atlanta, Georgia on March 31.

The New Shanghai Circus played Byron Center, Michigan on March 30.

Nick Dorr's Variety Attractions presented the All Star Animal Show on July 25 at the Elkhart County Fair in Goshen, Indiana. Rick Allen was ringmaster. The acts included Irv Hall's baboons; Bobby Steele's bears; Grumpy's pig act and the George Cardin elephants presented by Bret Cardin.

Circus Oz, from Melbourne, Australia, played the Victory Theater in New York's Times Square through January 14.

John Herriott's performing animal show played an extended summer stand from Memorial Day to Labor Day at Lake Geneva, Wisconsin. Two half hours shows were given each day by John and Mary Ruth. It was presented in a low building with bleachers and chair seating.

The Peking Acrobats played the Victory Theater New York City in March.

Circus Plume, from France set up

Bindlestiff Family Cirkus performers. Bindlestiff photo.



on Damrosch Park in New York in July. This was the same location used by Big Apple during the holiday season. A feature was the interesting music. There was no circus ring; the show was presented in a theater-like proscenium setting.

The performance included Iris and Severine Allarousse, juggling; Brigitte Sepaser, tight-rope; Sophie Mandoux, single trapeze; and Fanny Soriano, Spanish web.

The New York public school's Circus Amok opened their season on June 7 at Riverside Park. After playing twelve locations in greater New York City it closed on June 24 at Thompsons Square Park.

Sarasota's Sailor Circus performed January 29 to 31.

Splash Circus played the San Francisco area.

Circus Continental, produced by Klein's Attractions, played the annual visit to the Scioto County Fair in Lucasville, Ohio August 9. Tony Pusca fronted a live band. Rick Allen was ringmaster. Don Bridewell and Red Penley were the clowns. The performance included the Esquedas, comedy knockabout; Pat White with the Hawthorn white tigers; Lydia Eaqueda, aerial lyre; Shane Hansen, juggling; Deanos, juggling; Don Otto, comedy trampoline; Elisa Michelle, cloud swing; Bobby Steele, bear act; the Rolling Diamonds; Andersons, motorcycle on inclined wire.

The Bindlestiff Family Cirkus (Bindlestiff Family Variety Arts, Inc.) wound up its 2001 nationwide tour on November 1. Nine-one performances were given on 123 days and 58

towns. The two-and-a-half performance played in everything from historic theaters to warehouses. It was a sampling of side show feats, circus skills burlesque and vaudeville. The performance was a two-and-a-half hours. Skip Shirey, the one-man band provided the music.

Major domo Philomena (Stephanie Monseu) was ringmaster and bull whips.

The acts included Una Mimnagh, aerialist; Mr.





Dick Monday and Barry Lubin, two of the New York Goofs. Paul Gutheil photo.

Pennygaff, (Keith Nelson) sword swallowing; Kinko, the clown; Brian, comedy magic; Dr. Flummox, Fireplay and pyro display; Sylvia Machado, trapeze and Planet Banana, juggling. Local performers augmented the show in a number of cities. The adult version was called "Kiss My Brass." The show published a newspaper titled the *Roustabout Reporter*.

The New York Goofs again performed at the New York World Financial Center. The players were Barry Lubin Johnny Peers, Tiffany Reilly and founder Dick Monday.

Kay Rosaire and son Clayton spent another summer at the Clementon, New Jersey amusement park.

Buckles Woodcock and his elephants spent the summer, between UniverSoul engagements, at the Catskill, New York Game Park.

The Ward Hall and Chris Christ side show opened on May 17 at Yonkers, New York. Three weeks at the Meadowlands followed. Business was slow and three pit shows, Fat Man, snakes and a pickled punk, were added. Business pick up at the Allentown, Pennsylvania fair and was good the rest of the season.

Acts on the show were Little Pete; Harold Huge, fat man; David Appololyps and Fred Mephisto doing standard side show acts. At selected locations the show was augmented with the acts from the Bindlestiff Family Circus.

During the season Christ Christ off the show for seven weeks doing marketing and publicity for the L. E. Barnes Circus

in New England. He returned to the side show on August first.

The show was in Frederick, Maryland on September 11. The national situation did not seem to affect gate receipts. The final stand of the season was at the Spartanburg, South Carolina fair October 19-28. Business there was so

good the admission price to the World of Wonders was increased for the first time ever to \$3.00.

At the end of the 2001 tour side showman Ward Hall announced his retirement after 55 years and said all of the equipment was for sale. Hall



Kay Rosaire and her tigers. Paul Gutheil photo.

planned to lecture at colleges in the future. His partner Chris Christ planned to work full time as a circus press agent.

During the season Christ booked the fat man and Lorette, tattooed lady on the Jerry Springer's television show. During the season the World of Wonders also appeared on the Discovery TV channel.

The Hall-Christ side show at the Meadowlands Fair. Paul Gutheil photo.



The Sideshow by the Seashore played its usual season at Coney Island May 26 to September 4. The attractions were Koko the clown; Stephanie Torres, snakes; and Eak, tattooed man.

The Sarasota Ring of Fame honored the Ashton Family, Terrell Jacobs, Harold Ronk and Rex Williams on January 20 in ceremonies on St. Armands Circle.

The Circus World Museum opened its 43rd season on May 5. The big top performance included a troupe of artists from the Great National Kazakh Circus performing foot juggling and aerial gymnastics; Russian strongman, Vladimir Vanine; award-winning twelve year old, Roman Tomanov performing a strap act; Julie Parkinson's aerial act; the Jacob-Barreda family elephants; and clowns Greg and Karen DeSanto.

The Razzle Dazzle Revue included T. J. Howell unicycling; Kazakhstan artists acrobatic roller-skating; the De-Santos classic comic routines; Katie Grasleys vocal and instrumental talents; Brad Balof as master of ceremonies; and Julie Parkinson's illusions.

Other programs included the Elephant Encounter, Camel Classroom, You Can Juggle, Be a Clown, Circus Train Loading and Unloading demonstration, Gavioli Band Organ concerts and elephant, antique carousel and kiddie train rides.

The Great Circus Train journeyed through the southern and eastern portions of Wisconsin a three-day journey with daytime stops in Lodi, Madison, Janesville, Whitewater, Horicon, Hartford and Germantown and overnight stops in Elkhorn and Ripon.

The Great Circus Parade festival show grounds featured a new Wild West Revue show and clown show. The Wild West Revue included Buffalo Bill, Annie Oakley and other famous western figures in thrilling stunts and feats of marksmanship.



New York's ever-popular "Grandma" Barry Lubin headlined a high-powered clown show on the midway.

Other festival entertainment included performances of the Royal Hanneford Circus, a petting menagerie, circus band organ concerts and elephant, camel, pony, kiddie and carousel rides.

The Great Circus Parade took place in Milwaukee on Sunday, July 15. The Sparks Tableau circus wagon's new look made its debut in the parade.

Feld Entertainment presented a benefit performance of *The Greatest Show on Earth* on Friday, May 18, in Madison for benefit of the Circus World Museum.

The Museum opened its new exhibit "Trumpets of Paper" on August 6 in the Irvin Feld Exhibit Hall and Visitor Center. The exhibit features 66 rare and unique posters from museum's collection of over 10,000 of the circus collectibles. The museum also opened the exhibit *From Horse Power to Horsepower*, in the W. W. Deppe Wagon Pavilion chronicling the circus' transition from using draft horses for work to using Caterpillar equipment.

The Jacob-Barreda family performed with their elephants through the month of September, giving the museum added entertainment after Labor Day.

A new communications manager was hired. Ed Taylor will work with marketing, promotion and public relations to increase the visibility of the attraction.

The Columbia Bandwagon appeared in the Macy's Thanksgiving Day Parade.

The Board of Directors of Circus World Museum Foundation began a search for a Chief Executive Officer of Circus World Museum. Executive Director, Greg Parkinson continued to direct the organization while the search was conducted and will remain on the senior management staff after the transition.

The museum's collections staff was enhanced. Meg Allen joined as the

Assistant Librarian to handle those duties and other opportunities. Elisabeth Engel was hired as the new Curator of Artifacts, charged with cataloging the non-vehicle artifact collection. More than 300 entries have been made on the Wisconsin Historical Society's Argus cataloging system, with additional progress made in the placement and housing of items.

Numerous significant and representative items documenting the circus and allied arts were added to the archival collections in 2001. Seventy-three individuals made much-appreciated gifts to the institution in support of its collecting mission. A simple typed listing of the items fills nearly twelve pages, single-spaced.



The Circus World Museum's circus lot. Museum photo.

The acquisition of personal papers and business records were highlighted by the donation of materials from the descendants of the Heber Bros. Circus and John Hanus, one of the owners of Wisconsin's Burns, Boldt and Hanus Circus. Materials from the acrobatic Kelroy family were also donated. Stuart Hicks placed copies of a large selection of letters between P. T. Barnum and James L. Hutchinson on file for researchers to consult.

Significant photographic negatives were added, including 155 taken by Harry Bock of Pawnee Bill's Wild West circa 1905. Several hundred more, representing the work of John Cutler, were also added. Rare prints and stereo views showing members

of the Rose Kilian family, performers Leona Dare and Sallie Marks, Pogey O'Brien's elephant Mogul, Leon Washburn's hippo and cage and many others were placed in the collections.

Poster additions included two half sheets for the 1880s W. C. Coup show, a side show poster for the French tour of Barnum & Bailey and an 1844 British bill for Price and North featuring rider Levi J. North. Four 1876 Cooper & Bailey trade cards, heralds from John Robinson and couriers for Batcheller and Doris represent some of the many pieces of ephemera collected.

Several major projects were accomplished in Ringlingville, the National Historic Landmark site on Water

Street in Baraboo. The foundations and structural supports of the Ringling baggage horse barn were repaired, stabilizing the structure for future interpretation. The porch of the Ringling office was restored, with a sign reading "OFFICE" placed on it for the first time in eighty years. Commercial alterations to the interior of the 1897 animal house were removed, with the space being temporarily used for the storage of large artifacts and some vehicles.

The major accomplishments of the Wagon Shop were the restorations of the #20 Sparks Circus ticket wagon and the #34 Royal American Shows general office wagon. The Sparks wagon was returned to the appearance that it had circa 1915. Research attributed the original fabrication of the vehicle to the little known Herbert L. Witt and Sons firm of Morristown, Tennessee. The big RAS wagon, the longest in the collection, regained the appearance that it had in the 1950s and served at the Great Circus Parade show grounds as a development office.

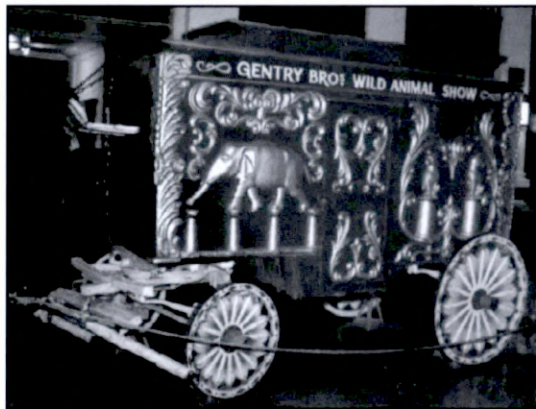
The International Circus Hall of Fame in Peru, Indiana received a donation of lights and the Proscenium Arch from the Medina Shrine Temple in Chicago.

On July 21 Elvin Bale, Charly



Bauman and L. B. "Hoxie" Tucker were elected as circus greats.

For the seventh year John Fugate produced the big top performance on the grounds of the American Circus Corporation winter quarters in Peru. The acts included Doug Terranova presenting his "Tiger Talks," as well



The Gentry Bros. Circus ticket wagon in the Hertzberg Museum. Fred Pfening photo.

as his elephant number. Bill Botkin clown. Alex Straley Blong did a low wire and a single trapeze acts. Tony Valencia and Paula Howe presented a magic act. Dave Morecraft provided the music and played steam calliope concerts.

The year was a big one for the Ringling Museum of the Circus. Dr. John Wetenhall was selected as the new director of the John and Mable Ringling Museum of Art. He at once showed an interest in the circus museum. He attended the CHS convention in Baraboo, Wisconsin. He worked closely with the designers of the new circus building to house the Howard Tibbals model show.

January 12 was Circus Celebrity Night, honoring Bob MacDougall and Charly Bauman,

Deborah Walk, Curator, arranged a number of Center Ring Talks. On January 13, Walk spoke. On February 10 it was Charlie and Kitty Smith. On March 10 it was Tim Holst, Vice President for Talent and Production for Feld Entertainment. On April 14 it was Rodney Huey, Vice President for Public Relations for Feld Entertainment. On May 12 it was Manual "Junior" Ruffin, animal trainer. And on June 9 it was Jackie LeClair, clown.

Friends and family days were held

on January 27 and June 9. Many of these activities were made possible by a grant from the Sarasota Community Foundation.

On October 6 the Hertzberg Circus Museum and collection in San Antonio, Texas closed. As part of \$8.6 million in budget cuts the City of San Antonio made a decision to close the building as a cost-cutting measure. Officials of the San Antonio Public Library, operators of the museum, stated it would continue to provide security of the building and the circus material.

The museum's rare books will be moved to vaults in the central library building. The remaining collection will be accessible to the community and researchers by appointment.

At year end no decision had been made about the future of the Hertzberg collection.

In June the Barnum Museum in Bridgeport, Connecticut received a \$6,210 grant from the Institute of Museum and Library Services. The funds were to be used to assess the integrity of the 108-year-old building and its collections and then implement plans to carry out the recommendations of professional assessors.

The animal rights organizations continued to picket and cause trouble for the circus industry.

In early February the Pasadena, California, City Council ban all circuses and rodeos from playing in that city. Steve McNall, chief of the Pasadena Humane Society, assumed the responsibility of enforcing the ordinance.

On February 28th The Sacramento, California *Bee* reported Pat Derby's PAWS had sued Ringling-Barnum suggesting the circus had taken action to discredit it. The case was settled with the circus sending two old elephants to live in an elephant's old folks home in Galt, near Sacramento, California.

On May 29 Peta exhibitionist Cynthia Lieberman showed up in Shreveport, Louisiana to

show off her half-naked painted body three weeks ahead of the arrival of Ringling-Barnum. Local police hauled her and her two cohorts in. Lieberman was charged with committing an obscene act and obstructing public passage. Kristie Phelps and Susan Gross were booked on one charge each of obstructing a public passage. A local newspaper reported the protest did not draw many people, but there was interest in the topless women.

In July the Boulder, Colorado City Council passed an ordinance preventing circuses and carnivals from playing within the city limits.

The appearance of the Carson & Barnes Circus in Fairbury, Nebraska in July prompted a rash of letters the editor to the local paper. Drs. Kari and David Adams led off the tussle with a letter asking that the local Chamber of Commerce to find an alternative (non-animal) circus. Their letter contained the standard animal rights drivel. Following the show date Julie M. Katz wrote the paper congratulating the Chamber for bring the circus to town. She told of reading material submitted as evidence by the Adamses contained the line "Documentation provide by PeTA." Ms. Katz commented that this was the same group who in recent months had been in the news for traveling the country visiting elementary schools telling children not to drink milk because in their opinion milking cows is "cruelty to animals."

In August an animal rights group withdrew its request for an ordinance that would have ban exotic

Animal rights people protesting Beatty-Cole in Little Ferry, New Jersey. Paul Gutheil photo.





animals in Costa Mesa, California.

The group determined that there was no support for the ordinance.

On October 24 the town of Plymouth, Massachusetts defeated an ordinance to ban circus animals in that town. John Pugh, Beatty-Cole owner, and representatives of the Feld organization lobbied against the ordinance.

On December 21 the San Diego trial of Ringling-Barnum animal trainer Mark Oliver Gebel took place. The *Wall Street Journal* stated the case was laughed out of court by a jury that deliberated for two hours before acquitting Gebel of all charges. A San Diego female police officer, who was obviously an animal rights sympathizer, had been trying to find a reason to charge the circus for a number of years. This was by far the biggest setback for the animal rights people. The very liberal media played the trial up big time, but had very little to say after the results were known.

Myaaka City, Florida was the circus winter quarters capital of America. Bentley Bros., Circus Pages, Sterling & Reid, Ray MacMahon's Royal American, Barradas-Jacobs elephants and Roy Wells camels all wintered there.

The Internet continued to be used by circuses. These shows had Internet web sites, Beatty-Cole; Carson & Barnes; Circus Chimera; Kelly-Miller; Circus Vargas, Garden Bros., L. E. Barnes; Hanneford Family Circus, Ringling-Barnum; Circus Smirkus; Big Apple; the Flying High Circus; Bindlestiff; Circus Flora; The Great Circus Parade; the Circus World Museum; Cirque du Soleil; Circus Sarasota, and UniverSoul.

The Rev. George Hogan, known to the circus industry as Father Jerry, was a very busy man in 2001. He served as the Catholic Church's national circus chaplain, officially



titled the Circus and Traveling Show Ministries.

Hogan criss-crossed the country covering 60,000 miles serving the needs of circus individuals and leading Mass on thirty-three shows.

The first edition of Father Hogan's *Troubadour* magazine.

He blessed the opening of Vidbel Circus and conducted an Easter Mass on the Big Apple Circus and

conducted a baptism on Garden Bros. in Toronto, Ontario.

At the opening of the season he blessed John Weiss' cannon on the Ringling show. He married circus performers and heard their confessions. In July he eulogized Gunther Gebel at a funeral Mass in Venice, Florida. Hogan attended the Circus Fans and the Circus Historical Society's national conventions.

Hogan's home parish is St. Michael's Church in Andover, Massachusetts, where he spends about a third of his time.

In September he introduced *Troubadour*, a magazine with color illustrations about the circus ministries. The United States Conference of Catholic Bishops funded the publication.

During the year the American circus world lost a number of members. They included: Mike Clark, animal trainer; David France Herrmann, of the Royal Lipizzan horses; Don Wixon, elephant man; Ray Dirgo, circus artist; Charly Baumann, tiger trainer; Patrick M. Delaney, Chicago Shrine circus chairman; Ben Barkin, promoter of the Milwaukee circus parade; Sandra Windland; Donnie McIntosh, concession operator; Harold Davis, the great Alzana; Minnie "Alzana" Davis, Roman Schmitt, elephant trainer; Frank Cain, clown; Joe Horwath, animal trainer; Mel Hall, performer; Mario

Ivanov, performer; Daviso Cristiani, performer; Joyce Ferguson, daughter of Clyde Beatty; David Brandt, press agent; Arthur M. Concello, circus owner and manager; Albert Rix, bear trainer; Guy Gossing, animal trainer; Roger Swain, press agent; Larry Cardin, circus owner; Hedwig Roth (LaLage), aerialist; Irma Zavatta, performer; Doris Earl, circus owner; Joe McKennon, circus and carnival historian and author; Melvin Burkhart, veteran side show performer; Clinton Anderson, son of Luke Anderson; Percilla Bejano, side show performer; Angelo "Count" Nicholas, ringmaster; Earl Michaels, ringmaster; Kenneth "Turtle" Benson, animal trainer; Robert C. Dunham, past president of Circus Fans of America; Kane Fernandez, circus operator in Hawaii; and Joe Hodgini, performer.

This report of circus activities could not have been assembled without the help of many people. As usual Don Marck's *Circus Report* provided a vast amount of information. Other material came from the *White Tops*, Chere Valentine's *Backyard* and Ernest Albrecht's *Spectacle*. Paul Gutheil, Tim Tegge and Jerry Cash provided extensive photographic coverage. Don Sandman shared his comments on a vast number of shows.

Other contributors included Bill Biggerstaff, Wayne Bolz, Joseph T. Bradbury, Sylvester Braun; Arnold Brito, Chuck Burns, Paul Butler, Bob Childress, Don Covington, Cam Cridlebaug, Fred Dahlinger, Bill Elbirn, Donald A. Fairbanks, John Fugate, Bobby Gibbs, Gary Goldsack, Ray Gronso, Ward Hall, John Hart, Burt Harwood, Don Horowitz, Paul Ingressia, Harry Lea Kingston, Albert House, Don Kowell, Bob Lessard, Frank Mara, Bob MacDougall, Ed Meals, Barry Miller, Vern Mendonca, Joseph Meyers, Dick Mong, Jerry Nicholls, Bill Rector, Richard J. Reynolds III, Linda L. Roberson, Ron Sanford, Tom Shay, Joe Rettinger, Peter Rosa, Ed Smith, Jim Swafford; Michael Sporrer, Ed Swenson, Gordon Taylor, Herbert Ueckert, Bob Unterreier, Dan Waldron and Nick Weber.

This article is dedicated to the memory of Joseph McKennon, a longtime friend of the author.



# The Cookes,

## *Forgotten Equestrians of the Circus*

By John Daniel Draper

One of the most prolific circus families was that of Thomas Taplin Cooke. Some 40 family members, part of a company of 130 artists, came to New York City from Grenoch, Scotland on a 3000 ton sailing ship, Royal Stuart, in 1836. One member of the family, christened Oceana Cooke, was born on ship-board during the crossing of the Atlantic. This granddaughter was to marry Ernest Renz, thus linking the Cookes with one of the greatest Continental circus dynasties.

The stock that Thomas Taplin brought along to America included 42 horses and 14 ponies with the usual compliment of servants, grooms, etc. Some of the Cookes established their circus in America and then returned to Europe to direct shows there. Others remained in this country with their own show. New family members were born in the United States, became established as performers or managers and then returned to England or Scotland for various periods of time. In an age before jet air travel, theirs was a remarkable trans-Atlantic family.

Some English circus proprietors such as George Sanger and Robert Fossett knighted themselves with the royal status of Sir George or Sir Robert. This fictitious association with royalty served as good publicity for their circus endeavors in England. On the other hand, the Cookes were truly descended from the legitimate noble heritage of a Sir Thomas Cooke, Bart. of Holkham Hall in England. This magnificent classic 18th century Palladian style mansion still stands in a 3000 acre deer park on the beautiful north coast of East Anglia. When on sabbatical leave some 20 years ago at the University of East Anglia, my

wife and I visited this grand abode which is now an outstanding tourist attraction near Wells-next-the-Sea.

The first of the Cooke circus proprietors was Thomas Cooke, father of Thomas Taplin Cooke. The senior Cooke, a Norfolk Englishman, had migrated to Scotland and, in the wake of fairs, was pitching his small tent in some field, then packing up and moving on. Many times he met expenses by passing the hat. It is reported that about 1784 Robert Burns visited Cooke's small circus at Mauchline and was "delighted by the performance of one Peter McNab, the first violin in the circus band."

The son, Thomas Taplin, was an expert rope walker and heavy balancer as well as an accomplished horseman & leaper. "He had made a fortune in Spain and Portugal and then decided to add to it in America.

John Henry Cooke. Thetard book, Circus World Museum.



In 1817 he set sail, but a storm blew up in the Bay of Biscay, 40 horses were lost and he decided to come home. In 1830 he was commanded to appear before William IV and Queen Adelaide at Brighton's Royal Pavilion and thenceforth his show was billed as "Cooke's Royal Circus." He was a talented actor and played parts in Cooke's famous hippodramatic spectacles until the very end of his life at the age of 84.

Cooke's Equestrian Circus showed at Great Windmill Street in Haymarket on Monday, June 27, 1831 for the benefit of Miss Cooke (Mary Ann). "J. Cooke (James Thorpe) is in a new equestrian scene as an Indian Hunter on 3 wild Arabian horses, performing on them at one time, put out at racehorse speed, through all their paces, distancing them in every direction; bringing them up again and after different movements, directed by manege science and tactic, will abandon all command over them, by relinquishing reins and bridles and notwithstanding the reaction of unequal galloping, will maintain footing upon the bare croups of his steeds, totally uncapparisoned; strongly contrasting temerity of the attempt with the ease of elegance of its execution.

"Miss Cooke (probably Mary Ann) does elegant and much admired operatic dancing on the tight rope followed by Master Cooke on which he will introduce several lofty somersets.

"Miss Emmeline Margurete, five years old, will be in her new equestrian scene as Lilliputian Bacchus with metamorphose to Felicitas, Goddess of happiness & peace.

"Next animated architecture or equestrian pyramids on 3 horses by 12 artists of establishment. Mr. Taplin's rapid act on horseback as an



inebriated soldier.

"There is Amazon's Victory--female equestrians in richness & completely clad in Cuirasse and Plume. Several high bred chargers from his majesty's equerries, will be rode by first rate equestrians and a like number of Amazons.

"Miss M. A. Cooke is in Feats of Riding.

"Mr. J. Cooke is in the characteristic scene of the Reaper, duplicating by the most expressive pantomime the tender wishes, anxious thoughts, awakened jealousies, deep despair, ultimate joy of amorous rustic; performed like all Mr. Cooke's scenes on one of the swiftest horses in the stud and without breaking from most rapid gallop."

Thomas Taplin and his wife, Mary Ann, had a total of 19 children. The more prominent of these children, who became circus equestrians or managers, were Thomas Edwin, William, James Thorpe, Henry, Alfred, Rebecca, who married James Clements Boswell of the South Africa Boswell Circus family and Mary Ann, who married the contortionist William H. Cole and was the mother of William Washington Cole (Chilly Billy). Her second husband was Miles Orton.

Except for Thomas Edwin and James Thorpe, all the sons had from 2 to 6 children each. Of these children, John Henry, son of Henry, had 6 children and his brother, Harry Welby Cooke, had 5 children. Alfred had 5 children, one of whom, Hubert, had three children of his own. Almost without exception all of these individuals became accomplished equestrian performers. There were more than three score descendants of the grandchildren of Thomas Taplin Cooke as well as many spouses, many of whom became circus equestrians. Some of these spouses were from such famous circus families as the Wirths & the Ginnetts. (See Table I)

To add further to the confusion, there were some excellent equestrians with the same surname (Cooke or Cook) who were not related to this family.

The Cooke's Circus company, which arrived in New York in 1836, was to that time one of the most elaborate seen in America. Opening in

the fall, it performed in a specially built brick and stone amphitheatre erected at Mr. Cooke's personal expense at Vauxhall Gardens. The offerings included James Thorpe Cooke's "Courier of St. Petersburg" as well as his representations on horseback of "Sir John Falstaff," "Shylock" and "Richard the Third." Teaming with William Cooke, he appeared in "Marble Statues" which gave a classical depiction of the work of ancient masters. Mary Ann Cooke Cole portrayed "The Amazon of the Sun" and Mr. Cole, along with Mr. Wells, participated in the ballet of "Jack Robinson and His Monkey." Other equestrian novelties were "The Female Brigade," an entree of 12 ladies, "The Masked Ball on Horseback," "The Bedouins of the Desert," with Master George Cooke as "Nimrod, Jr." on spirited steeds and "Kenilworth Castle" as well as "Billy Button's Journey to Brentford." Juvenile offerings included the Doncaster races in miniature, "Cinderella," "Puss in Boots," "Old Dame Trot" and others.

Cooke's Circus eventually moved to appreciative audiences in Boston and in 1837 it showed in Philadelphia. There, Master George appeared in his juvenile act as Alexis, the Greek boy, on his vaulting pony and James Thorpe Cooke was in his "Games of Zephyrs" and "Playful Cupids." Mrs. Cole rode her fleet steed "La Bella Rosier" and William Cooke did double leaping. Alfred did his light riding while James Thorpe, as principal equestrian, performed in "Mazeppa" and "The Cataract of the Ganges."

John Henry Cooke. Circus World Museum collection.

While appearing next at the Baltimore Front Street Theater, the Circus was entirely destroyed by fire on February 3, 1838. The loss included the entire wardrobe, scenery, decorations and over 50 superb horses. Taplan Cooke suffered a complete

financial loss. He returned to Philadelphia's Walnut Street Theatre, where he was given free use of the facilities, and financial aid was raised by the city for the purchase of stock. After a special production of "Mazeppa" and of "The Cataract of the Ganges" on April 25th, he "closed his doors never to open again in America." With his immediate family he returned to Great Britain to begin a new career at an age when he should have been thinking of retirement.

Most of the performers who had come over in 1836 remained in America and filled dates in Harrisburg, York and other Pennsylvania cities producing "Mazeppa", "Blue Beard," "Timour, the Tartar," "Forest of Bondy or Dogs of Montargis," "St. George and the Dragon," "Cinderella," passages from the "Life of Napoleon" and "Blood Red Night."

The eldest son of Taplin, Thomas Edwin Cooke, continued in the circus business in America until his death here in 1897, aged 96 years. Shortly before his death he was seen "dashing about on a bicycle which he had just learned to ride." We are told that William, the second son, appeared on a stage at Baltimore so large that on driving a large ornamental car drawn by 6 horses, 3 abreast, he could perform figure eights. When he returned to England, he brought circus performances to the attention of Queen Victoria. She witnessed a production at Astley's London Amphitheatre while he was the lessee there. James Thorpe Cooke was

probably the most remarkable member of this celebrated family in equestrian feats. Ducrow commented on him: "I have seen only one rider and that is James Cooke." He died in Edinburgh at the age of 59.

In his younger years, Henry, the father of John Henry Cooke, was a daring artiste on the tight rope.

The daughter, Mary Ann, born in Great





Britain, was a tight rope walker and was reputed to be among the first to use a wire instead of a cord rope. In 1837, when some of the Cookes returned to Scotland, she remained in the U. S. with her husband, William H. Cole. She became a high school rider and equestrienne. Returning to England in 1842, she appeared at her father's wooden Amphitheatres as "Princess Minerva" in her rope dancing and in her ascension on a cable to the top of the arena. In her tight rope balancing, she seated herself on a chair with a table before her on which were a decanter, glasses and candles.

Mary Ann had a prominent part on Cooke's Royal Circus program at Keokuk, Iowa on June 11, 1860 and at Waverly on July 20 of the same year: "Ecole de manege by brilliant and dauntless artiste, Mary Ann Cooke, on her beautiful manege horse, 'Jupiter.' La Petite Laura on horseback as rose girl. Walter Cooke on his wild bareback steed; matchless act on 2 horses by Mary Ann Cooke and Maurice Mills; Professor Charles and his pet leopard, 'Mazaepa.'"

Mary Ann's son, William Washington Cole, was born in New York City in 1847. Among other ventures, she and her husband had the William H. Cole Circus. He died in 1858 and soon after she married Miles Orton, a bareback rider and the son of Hiram Orton. She and her new husband did an equestrian act together on Orton Bros. Circus.

Around 1872 she and Miles Orton were divorced. At about this time she and her son, W. W. Cole, started from Quincy, Illinois as co-managers of the "Cole & Orton Wagon Show" with 50 horses, a cage of lions and a rented elephant. In 1873 the title was changed to W. W. Cole's New York & New Orleans Circus & Menagerie.

During his active career, W. W. Cole at various times employed many family members including Louis E. Cooke as general agent and Harry Welby Cooke, Henry Cooke, Jr., Rosina and Kate Cooke as equestrians variously on the W. W. Cole Circus, Barnum & Bailey Circus and Buffalo Bill's Wild West.

Mary Ann remained very close to her son until he married. His wife



Mary Ann Cole, mother of W. W. Cole. Circus World Museum collection.

turned out to not be very congenial. In her later days, Mary Ann gave much of her spare time to religion. She willed much of her estate to Trinity Episcopal Church in Paterson, New Jersey.

The W. W. Cole Show was on the road until 1886 when it was sold at auction in New Orleans. Cole had accumulated quite a fortune, much of it invested in New York City real estate holdings. He also had an interest in the Barnum & London Circus. On November 23, 1906 he and J. T. McCaddon were elected members of the board of directors of Barnum & Bailey, Ltd. and Cole was appointed manager of Barnum & Bailey Circus and of Buffalo Bill's Wild West. He died at age 69 in 1916.

John Henry Cooke, son of Henry Cooke, in his generation was probably the most prominent member of this family. In 1897 he had been solely carrying on as proprietor of Cooke's Royal Circus for 20 years. His children were fifth generation members of the family, all first rate performers. They were Leicester Alfred (rider), Talbot William (clown), Leon Douglas (rider), Ernestine Rosa (rider), Edina Marion (rider) and Gwendoline Cora. Leon Douglas was married to Iona Ginnett (rider) and Ernestine Rosa to Valdo (clown).

John Henry Cooke was born in

New York City in 1836 and went to England as a boy. He was an expert tight-rope walker at age 5. At an early age in his representation of a British fox hunter he was riding 2 small ponies. At 18 he was a champion equestrian. Eventually he travelled with Henry Cooke's Circus and with Hengler's and Sanger's in England, Scotland and Ireland and with Price's Co. in Madrid and Lisbon. He was also principal artiste and equestrian director of Cirques D'Ete and D'Hiv in Paris and toured most of France.

During his career he trained several hundred horses besides working in dens of lions. His methods of animal training were based on kindness and patience. His early equestrian tricks astonished everybody who saw them. "His feats of springing from the back of a horse at full speed, to a platform under which the horse passed, and alighting on the horse's back again, was very unique." John Henry and his brother Harry Welby Cooke did a double juggling number on 2 horses, juggling balls and plates on sticks from one to the other, as they rode round the ring, with John Henry standing backwards on the lead horse and Harry Welby facing him on the second horse. They proclaimed a 1,000 pound challenge to any other riders throughout the world who would attempt it, but no riders came forward. Later, John Henry performed the same act with his son, Leicester Alfred, leaving the unaccepted challenge still open. Eventually Leicester Alfred Cooke became a great bounding jockey rider, but at a relatively early age he had to give up his riding because of a serious heart rupture.

John Henry Cooke returned to the United States in 1865 and joined Wilson's Circus in San Francisco, where he played the part of Dick Turpin on the famous ride on "Black Bess." At the end of the ride the faithful mare dropped over "dead." Dick Turpin (1706-1739), English highwayman, was born in Hempstead in Essex. The famous ride from London to York, generally attributed to Turpin, was accomplished in all probability by another highwayman, Nevison, who, having committed a robbery at Gad's Hill in Kent at 4 AM, appeared in York that same



evening at 7:43, thereby establishing an alibi. This bit of folklore, with all the thrill of the ride, presented an excellent scenario for a recreation in circus performances of the 19th century of Dick Turpin's ride on "Black Bess."

John Henry Cooke was to appear on American circuses through the 1873 season.

After the regular Stone and Murray season in 1869, along with Emily Henrietta Cooke, his wife and first cousin, John Henry was retained for the fall southern tour. Riding on Stone & Murray in 1870 with Emily, his work was described thus: He "is a noble form on horseback. Tall and straight as a poplar, magnificently built, showing in his limbs and loins muscular power and beauty of harmonized flesh and muscle, which we notice in statues of Greek and Roman athletes. His face and head are admirably proportioned to his body; in fact, to sum the whole thing up, he comes as near perfection in physical form as ever we saw in our day. The various tricks he performed while riding at full speed were some ordinary, some extraordinary, but one really marvelous where he jumps through a hoop and at same time sends a tin dish spinning forward in the air, catching it on the point of a stick as he alights himself on the back of his running steed."

The riding of John Henry was fine, especially the bounding jockey in his leap from the ground to the bareback of his horse without touching his hands and also the riding of his little son, only 6 years old.

John Henry Cooke had married his first cousin, Emily Henrietta Cooke, daughter of Alfred Cooke. He, Emily and George H. Adams, the clown, were creating a favorable impression in an equestrian act on Stone & Murray in 1870. In her riding, Emily was a worthy compeer of John Henry.

The next year Harry Welby Cooke, John Henry's brother, arrived in this country and appeared on Stone & Murray with him. These brothers did their remarkable double juggling act on 2 horses. They were also great principal bareback riders and early performers of the bounding jockey act, featuring marvelous jump-ups to

the back of the finish horse at full speed. Harry Welby Cooke continued on Stone & Murray through 1872. Appearing with him was his sister, Rosina.

In the spring of 1872 John Henry returned to America with a horse of "Grey Eagle" stock and appeared on L. B. Lent's New York Circus. He did juggling feats on a single horse and did his great 6 horse bareback act.

John Henry in March of 1873 again returned from England to appear on the John H. Murray's Circus, successor to Stone & Murray. The route that season took him through New Brunswick in Canada and the New England States. His salary was \$200 per week. His hurdle riding in driving 6 horses abreast was the "wonder of the age with unequalled grace, ease and freedom from blunders. As a champion ring rider, so rapidly does he change positions that much of the time he appears in the air, only occasionally touching a toe to the horse's back. Each evening closes with Dick Turpin's ride to York. Every attention is given to detail with care and excellence seldom seen in the circus ring." The "equestrian drama of Dick

Turpin and the Death of Black Bess constitute the most successful play ever acted in the ring in this country. John Henry Cooke's rendition of the highwayman is full of vim and the entire performance is thrilling."

Kate Cooke. Circus World Museum collection.



Harry Welby Cooke appeared on W. W. Cole in 1873 with his daughter, Kate, a great manege rider on her dancing palfrey, "Dagmar." He rode with his sister, Rosina Cooke, on the same show in 1874. In 1875 he was a bounding jockey rider on Rosston, Springer and Henderson. He then returned to England where he managed a circus with his brother, John Henry. He died there in 1882. In addition to Kate, two of his sons, Clarence Welby and John David, were riders. The latter married Edith Wirth and their son, Welby Cooke, was also a rider. Welby had a long association with the Wirth Family riding act and as late as 1955 had a liberty act on Hunt Bros. Circus.

Rosina Cooke was on W. W. Cole from 1873 through 1876. Born in Manchester, England about 1846, she came to this country in 1869 and in 1874 married George H. Adams, the clown. At an early age she had joined John Henry Cooke's Circus as an equestrienne. She died in America in 1919 aged 73. Her husband, George, was a queer looking clown. "He came tumbling over the carpet and slap-bang into the sawdust, frightening 2 boys with their heels over the parapet and making fun for everybody else. His makeup was as clownish as could be and his laugh or grin was absolutely indescribable, enough to frighten and fascinate at the same time all the school boys. The boys would vote him President of the U. S. if they had any say in the matter."

Kate Cooke's riding in England about 1870 before coming to America was described thus: "Her style of riding is one greatly in vogue of late and consistent with perfect propriety. Instead of exhibiting in the old style, standing on the back of the horse, dancing, standing on one foot, etc., Miss Cooke, like some of the most favorite of the French Equestriennes, enters the ring, seated and dressed like any lady for a ride. Then she puts her horse through all his paces--makes him rear erect, perform the volte, demi-volte, passage and all those maneuvers of the old manege, which used to develop all the agility, power and good qualities of that noble animal,



the horse. All these maneuvers are executed with the most perfect lady-like grace, the fair rider never moving in her saddle, but appearing incornsed and deminatedured with the brave beast himself, thus almost realizing the fable of the Centaur. It is doubtless a positive pleasure to see a handsome young girl mounted on a dumb animal which she seems to inspire with he own intelligence. We look upon her performances as upon any of the fine arts."

At the end of the 1873 season, John Henry Cooke returned to Hengler's Circus where he continued into the 1876 season. In 1874 the show's route took him to Dublin, Ireland and in 1875 to Bristol and Hull among other cities in England. No record was found of his ever returning to America.

John Henry Cooke's crowning feat at this time was a leap, "unaided by his hands, onto the back of his horse at full gallop and maintaining his erect position." He appeared "welded to the back of the horse when he was not vaulting or leaping from it and returned to his firm, immovable footing as if drawn by some powerful magnetic attraction."

The *Huddersfield Weekley* of May 17th, 1876 declared: "On Wednesday John Henry Cooke, eminent American bareback rider, took his benefit when the feature of the evening's performance was his great jockey act, which he illustrated by all the conceivable positions on his horse anyone could imagine, occasionally falling off and regaining his place, in one instance, by one single bound, and in another performing the wonderful feat of jumping from the ground on to the back of the horse whilst it was flying around the ring and maintaining an upright position, which called forth repeated applause of the audience. He also excelled in his juggling act on horseback. A pleasing feature of the program was the introduction of Master Cooke, who, the public will recollect, took the character of the Prince in "Cinderella," and he went through his allotted task in remarkable manner, most wonderful of which was his riding 4 ponies in full hunting costume, and without saddle, winning continued applause by the neat manner in which he acquitted himself.



Herbert Cooke. Thetard book, Circus World Museum.

He appears to be 8 or 9 years of age and, if he follows up the excellent training he is receiving, he will ere long, rival his father in horsemanship."

After 1876 John Henry Cooke toured Scotland and England with his own show which had a high reputation in the British Isles. Henrietta became mistress of the robes and many of the beautiful dresses to be seen in the Royal Cooke Circus were designed and made by her. John Henry lived in England until 1917 where he died at an age of over 80 years. Long known as the "Diamond Rider," his famous "Bridge Act" was never equaled and he executed a "most fearfully terrific and elegant classic performance."

Two of John Henry Cooke's daughters were celebrated riders. Ernestine Rosa (1869-1955), the wife of Pat Valdo, the clown, became very popular through a number of exquisite creations, one of which was her graceful "Serpentine Dance on Horseback" or the "Phantom Butterfly." After the arena would be put in darkness, Miss Cooke appeared robed in black upon a horse which was also draped in black. Lime-light colors were thrown upon her drapery, revealing her performing the unique feat of executing the elegant evolution of the serpentine dance, while standing upon the back of her horse. Suddenly she left the horse, which disappeared, and she was seen flying

round and round the building at a great height, clad in a pure white robe resembling at one time an angel, the next a human butterfly. Eventually she alighted in the arena where she finished the performance with a pleasing dance in an ever changing rainbow of color. Another of her creations was "The Poetry of Motion" as she stood on the back of her trotting horse while it went through a series of evolutions, changing, threading and circling round pedestals placed in 5 parts of the arena. She then rang a bell and a flock of fan-tail pigeons flew from various parts of the building and alighted on her head, arms and shoulders while she stood on the haunches of her horse which was then lying down. In addition, Ernestine Rosa was an excellent horse trainer. In a quote from 1894, circus proprietor Albert Hengler stated that the six best lady riders then in England were Jenny O'Brien, Marguerite Doris, Florence Godfrey, Ernestine Cooke, Amalia Jee and Annie Clarke.

Edina Marion Cooke, Ernestine's sister, did an excellent trotting act. She was also a very professional dancer as she performed a Scottish reel or jig.

Hubert Cooke, a cousin of John Henry, was a famous jockey rider who was killed in an accident in the ring of Circus Strepetow at Odessa, Russia in 1917. In 1875, he had come for the first time to America from Batty's Royal Circus to appear on John H. Murray's Circus. His son by the same name became a noted juggling jockey and performed on the Barnum & Bailey Circus in 1905.

Also, there were several well known 19th century riders by the name of Cooke or Cook who were either not related to the family of Thomas Taplin Cooke or whose exact position on the genealogical chart has not been established.

James Edwin Cooke (1841-1907)

James Edwin Cooke, great leaper and 2, 4, and 6 horse rider, traced his ancestry in the circus business to the start of Cooke's Royal Circus in Europe. He was born in Glasgow, Scotland on June 13, 1841 and was married to Carlotta de Berg (1841-





James E. Cooke on Lent's New York Circus. Circus World Museum collection.

1915) on September 30, 1860 at Lambeth Church in London. In her day she was billed as "Mlle Carlotta de Berg, lithe, dashing and impetuous, the best French rider of the world, executing her artistic elegancies."

During their careers which extended until about 1888, they usually performed on the same shows. Apprenticed to a famous trainer in Ireland at the age of 11, by the time of her marriage Carlotta was performing with her husband at the Alhambra and at Vauxhall Gardens, favorite entertainment spots for the royal family. Their annual tours took them to Ashley's Royal Circus in London as well as to Paris and Lisbon.

Their professional reception in this country was most encouraging as they appeared as English histrionic and scene riders on S. B. Howes in 1864. Carlotta was featured as a beautiful and graceful Parisian equestrienne and James Cooke's leaping was exceptional.

They debuted with Dan Castello at the Academy of Music in New

Orleans in February of 1865. They were also on Thayer & Noyes in 1865 as well as in 1866 when they played at Pittsburgh, Pennsylvania for the week of May 7th. In August of that year they went to L. B. Lent's New York Circus and continued there for the 1867 season. The year 1868 found them on J. M. French's Circus and later on Dan Castello's Circus & Menagerie with which they again toured the South that fall.

James Edwin Cooke and his wife opened in New York City with the Great European Circus on April 19, 1869. On June 2nd on Noyes's Crescent City Circus at Metropolis, Ill., Madame Carlotta was proclaimed the Queen of the Arena and Wooda Cook was heralded as the champion boy rider. James and Carlotta ended that season with Castello's Circus at the Academy of Music in New Orleans.

The features for J. M. French's Oriental Circus, Egyptian Caravan & Animal Exposition in June of 1870 were: "Mlle Carlotta de Berg, world-famed premier equestrienne, whose bold and graceful feats of equitation are impossible to rival; Mr. James E. Cooke, the 4 & 6 horse rider and renowned batoute leaper; Mr. William Dutton, marvelous bareback and somersault equestrian and champion leaper of the world."

For both 1871 and 1872, James and Carlotta rode on Rosston, Springer & Henderson's Circus. By October of 1873 James Cooke had erected at Newtown, Long Island a spacious facility suitable for running, breaking and wintering circus stock as well as for gymnastic practice. It was designed to be of interest to managers, equestrians and gymnasts.

Early in 1874 James E. Cooke was at his farm at Newtown perfecting a 6 horse act and breaking ring stock for John H. Murray's Circus. That year he joined Murray's Great Railroad Circus and his matchless Dick Turpin Act, supported by the entire company, elicited the wildest enthusiasm. Supported by Almon Edgar Menter's band, his marvelous 6 horse act and 15 trick horses, including the intelligent marvel, "Black Eagle," constituted what was proclaimed the "best trained and most valuable stud of horses on this

continent."

The following year he was re-engaged for the title role in the equestrian drama, Dick Turpin, and also as a 6 horse rider. He was also fully prepared to train and break horses at his quarters. In March he was elected President of the Equestrian Benevolent Association.

In addition to his serving as equestrian director for Montgomery Queen Circus in 1877, he performed as a Shakespearean clown working Woodie Cook's riding act.

During the next several years, namely 1879 and 1881, James and

Carlotta spent time in South America and on Orrin Bros. Circus in Havana. After riding on W. O. Dale Stevens' Great Australian Circus in 1882, the Cookes appeared for 3 seasons on Frank A. Robbins Circus, 1884 through 1886. During 1884 James was equestrian director and was one of the 5 featured riders: Alice McDonald, somersault rider, Mme Dubsky, Willie O'Dell, Charles Lowery, champion jockey rider and James E. Cooke, champion 4 and 6 horse rider. By this time he had decided to sell his riding facilities on Long Island.

In its early years while the James Cooke was there, the Frank A. Robbins Circus experienced an usual accident at Martinsburg, West

Madam Carlotta De Berg, on Lent's New York Circus. Circus World Museum collection.





Virginia in September of 1885. During an evening performance, one of the main center tent poles snapped and caused the collapse of the tent. Fortunately, no one was killed. The following year, Carlotta was no longer riding her principal act. Instead she appeared as an entree rider and served as a costumer in the wardrobe department. The Cookes' final trip abroad was to Costa Rica in 1887-1888 where they opened with the Frank A. Gardner & Co.'s Circus at Port Limon.

Eventually the fortunes of this couple declined sharply when they ventured into business with their own show. Originally with their \$300/week salary, they had saved and bought the farm at Newtown. Within 11 years their savings were swept away and they were finally reduced to living in an old horse car near Elmhurst, Long Island where Tony Pastor lived in the most handsome home in town. On the back of their property was another old street car which was the stable for the old horse. There was another shack for the chickens, ducks, dogs and cats. Yet the interior of their abode was decorated with their trophies and a circus poster. As they grew older here, this couple lived a quiet and happy life.

James Edwin Cooke died from complications on April 20, 1907. Carlotta, the once beautiful, daring and artistic equestrienne, survived in these surroundings until her death on November 24, 1915.

James Cooke (nee Patrick Hoey)

James Cooke (nee Patrick Hoey) was born in Dublin, Ireland. As a boy he acted as minor characters in Mrs. Ellen Burke's traveling theatre which exhibited at fairs. Observing the work of acrobats and gymnasts, he attained sufficient skill to perform contortion and tumbling at fairs. At about the age of 16 he joined Bell's Circus and subsequently performed on other circuses. On one of them on the continent he did a vaulting act. He next took up clowning, imitating the "colloquial, natural and refined" style of the great W. E. Wallett and afterwards joined the celebrated Pablo Fanque as a clown. He soon



Wooda Cooke, left, with wife and son. Circus World Museum collection.

demonstrated that a clown is not necessarily a fool and could dispense weightier deliverances.

James Cooke arrived in New York from England on May 11, 1863 and as a clown and gymnast he joined J. M. Nixon-Macarte Circus and in 1864 Slaymaker and Nichols Philadelphia Circus. Soon after he constructed an immense arena building of iron, Cooke's Hippotheation, in New York City. It was 110 feet in diameter, 75 feet in height and contained over 4,000 seats. He collected a talented company and eventually started on tour to California.

After joining John Wilson's Circus in San Francisco, where he performed Dick Turpin's celebrated ride to York on the trained mare, "Black Bess," he soon formed with the Wilson and Omar Kingsley circus for a two year tour of the Hawaiian Islands, New Zealand and Australia. The show sailed on the schooner, "Alice." This show had the cleverest acrobats, gymnasts and equestrians that had appeared in Australia. The entertainment was most chase and elegant. It consisted of James Cooke's Royal Circus, Madame Zoyara's European Circus and John Wilson's American Circus. The partnership was dissolved late in 1867 after the show had returned to Sydney from a tour of Victoria, South Australia and Queensland.

On his return to the United States, Cooke first served as clown and director on Wilson's Great World Circus in 1868 and then performed with Howe's Great London in 1872 and 1873. The following year he married Miss Helen Cooke, an accomplished English equestrienne

who was riding with Lucille Watson on P. T. Barnum's World's Fair, Menagerie & Circus. That year, he was appearing on the same show with James Melville. Three years later James Cooke had become president of the Equestrian Benevolent Association. At the same time, Ben Lusbie, the lightning ticket seller, served as that organization's secretary.

The program for P. T. Barnum for 1878 consisted of: Charles Reed, dancing horseman; Mrs. James Cooke and Jennie Watson, double equestrian act; Carl Antony, 20 trained stallions from France, Germany, Russia and Italy; Charles Fish, great somersault rider; William Morgan, lightning hurdle rider; John Batchelor, great batoute leaper; James Cooke, clown; and Helen Cooke, rider.

In 1879 James Cooke continued on P. T. Barnum as equestrian director in addition to presenting Lilliputian equines and hybrids in a great leaping, balancing and jumping act. His final appearance in the ring was as ringmaster on the Barnum show at the American Institute in New York on April 23, 1880. He died 5 days later. After his death, his wife continued to ride. There was a reference in April 1883 that, having just returned from Mexico, she was at liberty with her equestrian act.

Wooda Cook

Woodrow (Wooda) Cook was a native American totally unrelated to the Thomas Taplin Cooke family of England. His father was a Civil War veteran, born in Brownsville, Pennsylvania in 1823. His mother, Isabella Glenn, died in 1862 while his father was serving in the War. The first child of their marriage had been Amanda M. Cook Carr, born in 1848. Wooda, born in the early 1850's, probably in Pennsylvania, may have been their second child. Other children were George, long distance leaper over circus elephants, Elizabeth J. Cook Furnier (1855) and Emma B. Cook Sisley (1858).

In his early life Wooda held humble positions in Pittsburgh, Pennsylvania. He then entered the circus business with Charles W.



Noyes, a well known circus manager in whose employment he continued for several years, developing into an excellent somersault rider and leaper. On Thayer & Noyes Circus in 1865 Master Woodie, Mr. Noyes' favorite pupil, was an apprentice equestrian and somersault rider. In November of that year the Show played the New Orleans Academy of Music. Continuing on Thayer & Noyes until 1868, by July of that year Wooda at Thomasville, Canada "accomplished the unheard of and difficult task of turning 22 forward and 4 backward back somersaults during his principal act. This was big work for anyone and particularly for an apprentice. Also he did a leap over 7 horses every day." He did on horseback what was difficult for others to do standing on the ground. He also rode his terrific bar act on his pony, "Wild Fire."

Wooda continued on the C. W. Noyes' Crescent City Circus through 1872, the year that he married the trapeze performer, Millie Turnour, at Shreveport, Louisiana. She was a sister of Jennie Turnour Ewers, the rider, and Jules Turnour, the famous clown and pantomimist. By that time Wooda was a hurdle rider, as well as a somersault rider, in addition to being a leaper and tumbler. From 1873 through 1876 he and his wife were on the John H. Murray Circus. In August of 1876 they had joined at Halifax, Nova Scotia. Earlier in April at the Exposition Hall in Cincinnati, Mademoiselle Turnour's juggling was the remarkable feature. "Riding about the ring at full speed, erect on the back of a horse, seems of itself to the unskilled spectator difficult enough. In addition, she performs all the lighter tricks with plates and balls familiar to jugglers who stand on solid footing. On the trapeze her balancing exercises are novel and startling. Standing erect on the slender bar, she disdains to touch the supporting cords, but swings back and forth, lateral and in an ellipse, directing the motions of the trapeze by those of her own body."

The next year on Montgomery Queen, Wooda Cook was doing

hurdle and somersault riding on the pad and Miss Ella Cook (not to be confused with his future wife, Ellen Cook), was doing a principal act. At the San Francisco engagement in April he leaped over 1 elephant and 2 camels.

The above mentioned Ella Cook was to perform on Adam Forepaugh in 1891 and on Ringling Bros. in at least 1892 and 1895 in flat races on the hippodrome track.

In 1878, after being at liberty, Wooda and Millie, with their own stock, had a short engagement with Orrin Bros. in Cuba and then went to John H. Murray's Circus. After doing his principal act of horsemanship on Adam Forepaugh in 1879, Woodie rode with W. W. Cole in 1880, accompanying that show to Australia. After performing with it there, on his return he filled out the 1881 season with that show, closing at Providence, Rhode Island. He joined Van Amburgh late in September of 1882 and continued as somersault rider on Van Amburgh, Frost & Stone in 1883. In the fall of that year he obtained a divorce from Millie Turnour.

Millie Turnour on Ringling Bros. in 1901. Circus World Museum collection.



Millie had been on Montgomery Queen Circus in 1877 in a trapeze act with Charles and Loline Belmont. She continued her balancing trapeze act on Barnum & London in 1884 and in later years she performed with, among other shows, Adam Forepaugh (1887, 1889) and Ringling Bros. (1898-1901). In the winter of 1887 she performed a wire act on Frank Robbins Winter Circus. That circus was presented in two rings and on an elevated stage at the American Institute Building in New York City.

In 1884 Wooda Cook appeared on W. W. Cole with the rider, Ellen Cook. In 1884 he also performed somersaults on horseback on O'Brien's, Hardenberger's, Astley's & Lowande's Circus. Woodie and his new wife, Ellen, were featured at Covent Garden Theatre in London in March of 1885. He rode his principal pad act, hurdle and jockey numbers and Ellen was doing her principal act. On the same bill was Charles McCarthy presenting Forepaugh's trick elephants. In August of that year, before returning to the United States, Wooda & Ellen appeared at the Cirque Fernandez.

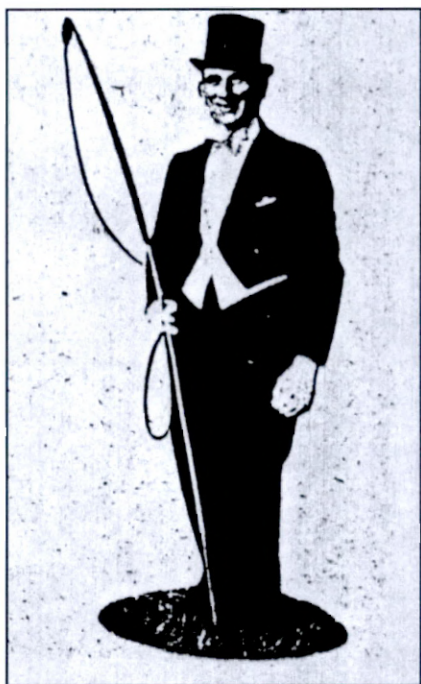
Previous to her marriage to Wooda Cook, Ellen had performed as a charming English equestrienne and principal rider on a number of circuses: P. T. Barnum (1873), Adam Forepaugh (1874), Melville, Maginley & Cooke (1875), Montgomery Queen (1877), Burr Robbins (1881), Dockrill & Leon's Circus Theatre, Havana (December 1881), Maybury, Pullman & Hamilton (1881) and the Big United States Circus (1882).

On May 12, 1885, C. Achille Onofri, well known contortionist and general circus performer, was arrested in Philadelphia on the charge of murdering his stepdaughter, Lottie Cook, 9 years old, the daughter of Millie Turnour and Wooda Cook. Onofri and Millie had married on February 16, 1884.

Early in 1887, on another European tour, Wooda rode the best pad act of his life in Paris.

Little else was recorded about his career except that in 1894 he appeared as America's challenge





Ringmaster Leon Douglass Cooke.  
Circus World Museum collection.

rider on Ducrow & Ashton's Big Consolidated Shows.

According to Wooda's grandniece, Mrs. Virginia Guyer of Liberty Center, Ohio, he was living in Chicago in 1917. Four years later, the last available information concerning Woodie Cook reported that he was still in fine health.

#### Cooke Sisters

Finally, there are two other individuals, the Cooke sisters, who should not be overlooked in this history of the various equestrian Cookes.

Anna Morrison Cooke and "Little" Edna Cooke were bareback riding protégés of the circus proprietor, Frank Lemen. They first appeared on Lemen Bros. Circus in 1887, its initial year, and were still there a decade later. In fact, in 1898, "Little" Edna was billed as "the girl wonder, the only lady turning forward and backward somersaults on a bareback horse." In the advertising of that day, the usual \$10,000 challenge was offered to produce her equal.

After appearing on Sells & Gray in 1900, where Edna "accomplished the most difficult feats known to the profession with ease, finish and originality," the Cooke Sisters returned to Lemen Bros. for 1901 and to Lemen's

Pan-American Circus for 1902-1904. In 1902 Edna was a 4 and 6 horse rider and was proclaimed as the "only lady somersault rider." The next year Edna, Anna & Charles Crooks, the latter dressed as a woman, did somersault riding and mule hurdles. After September 26th, Edna with Rose Maretta went over to John Robinson's Circus for the remainder of the season. The sisters in 1905 were on Lemen Bros. and also on Sells & Downs, while in 1906 they appeared with Hales Fire Fighters.

It is interesting and somewhat sad that among the present and past fraternity of principal riders that includes many famous names such as Hanneford, Cristianini, Hodgini, Rooney, Karoly, Zoppe, Suarez, etc., few if any friends of the circus in America now recalls the name Cooke.

#### Table I

Descendants of Thomas Cooke  
(\*denotes an equestrian performer)

- |   |  |
|---|--|
| 1 Thomas Cook (circa 1752-)                               | 11422 John David Cooke* -Edith Wirth*  |
| 11 Thomas Taplin Cooke* (1782-1866)-Mary Ann (1784-1868)  | 114221 Welby Cardyne Cooke*  |
| 111 Thomas Edwin Cooke (1800-1897)                        | 11423 Alice Isabel Cooke   |
| 112 William Cooke* (1808-1886)                            | 11424 Violet Welby Cooke   |
| 1121 William Henry Cooke* (1905)-riding master            | 11425 Kate Welby Cooke*  |
| 1122 Victor Claud Cooke*                                  | 1143 Rosina Cooke* (1846-1919)-George H. Adams (clown)   |
| 1123 Alice Cooke (1846-1911)                              | 115 Alfred Cooke* (1821-1854)  |
| 113 James Thorpe Cooke*(1810-1869)                        | 1151 Alfred Eugene Cooke*  |
| 114 Henry Cooke (1814-1901)                               | 1152 Hubert Cooke* (-1917)   |
| 1141 John Henry Cooke* (1836-1917)-Emily Henrietta Cooke* | 11521 Hubert Cooke*  |
| 11411 Leicester Alfred Cooke*                             | 11522 Blanche Cooke*   |
| 11412 Talbot William Cooke                                | 11523 Lily Cooke*  |
| 11413 Leon Douglas Cooke* -Iona Ginnett*                  | 1153 George Ernest Cooke*  |
| 11414 Ernestine Rosa Cooke*-Valdo (Clown)                 | 1154 Fred Cooke* (James Frederick)   |
| 11415 Edina Marion Cooke*                                 | 1155 Emily Henrietta Cooke* (1843-1923)  |
| 11416 Gwendoline Cora Cooke (1877-1891)                   | 116 Susan Cooke  |
| 1142 Harry Welby Cooke*                                   | 117 Rebecca Cooke (1824-1898)-James Clements Boswell   |
| 11421 Clarence Welby Cooke*                               | 1171 James Clements Boswell -Louisa Rowel  |
|   | 11711 Rebecca Boswell-George Lockhart (Son of George Lockhart of elephant fame) & Nanette Shelton* |
|   | 1172 Rebecca Boswell   |
|   | 1173 Lily Boswell  |
|   | 118 Mary Ann Cooke* (1818-1897)-W. H. Cole (-1858); Miles Orton*(1836-1903)                        |
|   | 1181 W. W. Cole (1847-1916)  |

#### References:

History of Cooke's Royal Circus (1897) by Harry S. Lumsden. Reprinted in 2 parts by courtesy of Leon Douglas Cooke in *The Sawdust Ring*, Spring 1936  
*The Sawdust Ring*, Autumn 1936  
*Sawdust and Spotlight* by Pamela Macgregor Morris  
*The English Circus* by Ruth Manning Sander  
 Numerous contemporary *New York Clipper* references which can be supplied to interested parties.

Author's e-mail address: draper8@juno.com



# Frank A. Robbins

## a most successful failure

### PART TWELVE

By Robert Sabia

#### 1909--sentimental journey

At the conclusion of the 1908 season, Frank A. must have breathed a sigh of relief. He and his show survived and perhaps did more than just survived. He returned with some green which in turn resulted in renewed confidence in the future (as if he ever suffered from a lack of confidence). Most assuredly, there were some scars, mainly from internecine wounds, and he would bear these scars until his death as would his progeny. But still, he was very much in business and intended to go about building a stronger circus.

His 1908 circus was, because of financial necessity, small and carried the lowest nut possible. This meant having a meager menagerie and a pitiful parade. Even the performance was a bit on the light side and with the exception of Herr Herzog, had no notable features. Regarding Herr Herzog, it is not clear that he remained with the show for the remainder of the season, after belatedly joining it. Actually the only part of the circus that flourished was the grifting which was raised to the highest levels of efficiency. So enlarging the show for the 1909 season was required, and this enlargement had to be in ways most evident to the public: the parade, the menagerie and the performance. And perhaps, just perhaps, reduce the slicky boys activities to a minimum. What do they say about the leopard changing its spots? Theoretically possible but highly unlikely.

By letter dated January 19, 1909, Otto Ringling advised his

brothers as follows: "Frank A. Robbins was here and made a payment on some stuff he bought here last Spring, he paid one half cash at that time to apply on purchase. With the payment today he is nearly square. If there are any elephants in Baraboo to be disposed of, I think you can make a deal with him for one or two, half, cash, property to be ours until last payment is made. The elephants could be delivered at New York or Brooklyn when the trains arrive. I did not mention any terms as I now mention to you, but believe from his talk that he would make such a deal. I told him to write you as I thought we had a few we might decide to sell.

"We have sold the very old elephant I told you was here, and the one with the paralyzed trunk for \$1200.00 each. I think that leaves a sufficient number here for all purposes, twenty five and the baby elephant (pseudo?), twenty six in all, but there is room for two more in the elephant cars we have. If Gollmars do not get ours and none are sold and

The performing personnel of the 1909 Robbins show. Pfening Archives.



you have not the room for all, two could be left for Barnum and Bailey at Baraboo or Chicago." (It should be noted that for the only time, Barnum & Bailey opened in Chicago in 1909, and Ringing Bros. opened in New York.)

Following up on his meeting with Otto Ringling, Frank A. penned the following to the Ringling Bros.: "I was up to Bridgeport and made a payment of \$200.00 (this amount doesn't make any sense; More likely it should be \$2,000.00) on account of note given last spring. Your brother Otto very kindly extended the balance until next summer. He advised me to write you and see if you had one or two Elephants that we could buy." Based upon the foregoing, it appears that the total value of "stuff" purchased from the Bridgeport quarters must have been significantly less than \$1,000, probably in the range of \$800. As rail cars were going for \$600 or more, then "stuff" may have been some older wagons, or general wardrobe, or circus paraphernalia.

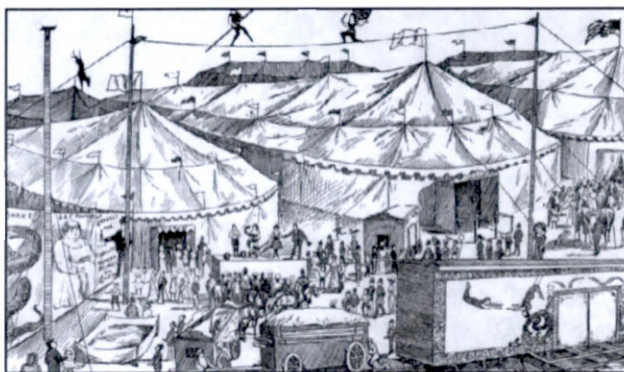
The matter of securing elephants from Ringling was concluded by the brief message dated January 28th, from the Ringlings to Robbins "Replying to yours of recent date: We have no more elephants that we could lease out the coming season. In fact we have none whatever to spare. We had 8 surplus elephants here but have leased them to another show." (Gollmar?) This surplus inventory may have come from the shelving of Forepaugh-Sells for the 1908 and 1909 seasons. So the elephant(s)



would have to come from some other source.

Although out of chronological sequence there is another letter that is important to understanding the source of certain railroad equipment that may or may not have been on the Robbins' Circus in 1909. This letter is remarkable in all regards. On Miller Bros. 101 Ranch Wild West Show letterhead, on August 3, 1909, Edward Arlington signing for Frank A. Robbins, and addressed to Mr. Charles Coon c/o The Continental Hotel, Newark NJ, wrote, "Referring to notes covering mortgage on certain railway property belonging to Frank A. Robbins Co., request that you arrange an extension of these notes for one year at same rate of interest 6%. On receipt of this would thank you to advise amount of interest due up to date for which we will send a check." As far as had been reported in the trade publications, the Frank A. Robbins Co. was dissolved in early 1908. If this letter is being correctly interpreted, the Frank A. Robbins Co. may have continued in existence for the purpose of holding certain property such as rail cars. Further, the Ranch Show may not have purchased some or all of the Robbins 1907 rail equipment outright but purchased it on time and was late in making the final payment on the mortgage, ergo the one year extension thereto being requested. I suspect Edward Arlington contacted Frank A. Robbins, who was probably in New Hampshire, by telegram or phone, and got his verbal concurrence for the extension. He then wrote the letter utilizing the writing paper at hand, that being 101 Ranch letterhead, and signed Frank A.'s name. So we end up with a letter being written for Frank A., with his signature being made by a person no longer connected with him, Edward Arlington, using a corporate letterhead that he (Robbins) never had anything to do with, requesting an extension of a mortgage on property owned or leased by a defunct corporation. Amazing--but it may explain a few things about the disposition of the 1907 rail equipment.

*Variety* of January 2, 1909, report-



ed on the progress being made preparing the show for the road at the Jersey City quarters. It indicated the Show would be on 10 cars or so. The next week it related that Jr. and Charley Robbins were taking out a wild west show for 1909 and would not be associated with father Frank's circus. Toward the end of the month, *Show World* reported the rail consist for 1909 would be 14 cars. Based upon somewhat conflicting local newspaper information throughout the season, our best guess is that the show was on either 9 or 10 cars back, and if it was the latter, most likely the lineup was 1 advance, 2 stocks, 4 flats and 3 coaches. After failing to securing an elephant from the Ringing inventory, apparently Mr. Robbins tried to lease one or more elephants from Leon Washburn. However in early February *Variety* reported that Mr. Washburn had sold his 4 elephants thereby disappointing Frank A.

With the season opening drawing near, *The New York Clipper* looked into the Robbins' quarters and noted that for the coming tour, Mr. Robbins would revive some features from the past and combine them with new specialties. "... Special attention will be give to aviary, aquarium and museum departments. The three last named will be shown in a separate tent from the menagerie, but no extra charge will be made. The circus will be given in four centre pole tent and two rings and a stage will be used. The menagerie tent will also be a four centre pole one. The menagerie has been augmented by the purchase of a pair of forest bred Barbary lions, a huge Royal Bengal tiger, three African leopards, a herd of performing elephants and a large camel and dromedary.

"The aviary, aquarium and muse-

um will also occupy a four centre pole tent. In the aquarium department, in addition to the sea lions, seals, and other sea animals, will be exhibited a novel aquatic act by a female and a submarine diving exhibit without a parallel. The feature of the museum is the largest and most complete collection of burglar tools ever exhibited as well as the curios, hundreds in number."

"At the Winterquarters there is being built a large telescope cage that will be filled with all kinds of beautiful colored birds. This will be a pronounced feature as well a cage of cassowary, a pair of emus, an ostrich and a pair of pheasants. The water fowl will be shown in a fountain in the centre of the tent and a lecturer will have charge of this department. The aviary, aquarium and museum proved drawing cards at the American Institute, New York City, where the Frank A. Robbins Shows played a long engagement."

There were no limits to the imagination of Frank A. To resurrect the American Institute 1887/1888 date more than 20 years after the fact as being a rationale for presenting a separate tent housing an aviary, museum and aquarium must have required Frank A. to restrain himself from breaking into laughter. Nevertheless, this is what he told the gullible *Clipper* reporter.

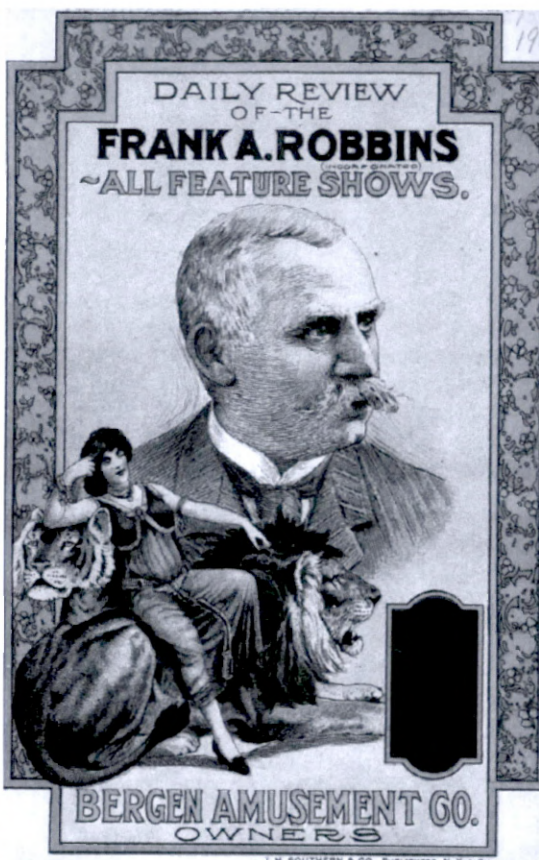
Listing the staff for the coming season, they included Frank A. Robbins and E. J. Holland, manager (repeaters); John Henry Rice, general agent; Frank A. Robbins and John Henry Rice, R. R. contractors; John Henry Rice and Elmer Munelle, local contractors; Morris Taylor, special agent; Charles Lowney, checker up (repeater); Clarence Farrell, treasurer (old repeater); H. H. Hall, mgr. side show; W. E. Sands, manager Car No. 1 (repeater); Morris Taylor and Julian McGuire, banner and programs; George W. Ross, legal adjuster (repeater); Joseph Hughes, press agent (repeater); William Gregory, equestrian director; Mattie Robbins, mgr. of privileges (repeater for life); Gus Fairbanks, 24 hour agent; Fred Markell, privilege car mgr. (re-



peater); Paul Christian, boss canvasman; John Groves, boss hostler; John Higgins, boss chandelier (peater); Albert Chambers, master of transportation; and George Gates, boss property man. Some new and some old--a show in transition.

For the first time the show contracted with the publishing firm I. M. Southern to print a program comparable to a major show's program. Other circuses using I. M. Southern designed and printed programs for 1909 included Norris & Rowe, Hagenbeck-Wallace, Sells-Floto, Miller Bros., 101 Ranch, John Robinson Big Shows, Campbell Bros., and Gollmar Bros. Charles Gordon was the Frank A. Robbins programmer who worked in advance of the show date soliciting ads for the program insert.

The impressive program for the public's consumption was: Display #1 Grand Tournament using an ancient Egyptian theme; Display #2-The performing elephant Teddy; Display #3-The Rose Edyth Troupe of 15 ladies presenting ballet; Display #4-Ring 1-Miss Hocum-rider, Ring 2 Miss Hart, Hippodrome Track-clowns with Teddy; Display #5-Lady clown May Koster singing a song; Display #6-Ring 1 -Slack wire walking by Ray Dee, Ring 2-Tight wire act by Miss Bessie Markwell; Display #7-Ring 1 Hurtle Act by Fred Lowrie, Ring 2 Hurtle Act by James Lowrie; Display #8- Contortion Acts in Ring 1 by Inman, Stage, Miacco Sisters (Etta & Mable), Ring 2 by Ray Dee; Display #9-Ring 1 - High school horse Duke presented by La Belle Clark, Ring 2 Menage Act by Miss Graham, Hippodrome Track clowns and animal comedians; Display #10-Ring 1-Morrey Bros. in feat posturing, Ring 2 Gregory Troupe of Acrobats; Display #11-Spectacular March by the Amazonians (16) (must be the Ruth Edyth Troupe again); Display #12-Ring 1-Principal bareback somersault equestrian act by T. Hocum, Ring 2-Bareback riding somersaulting from one horse to another J. Ralton; Display #13-Ring 1-Hitai Hatsume's Troupe of Imperial Japanese, Ring 2-Charles Gregory in barrel crossing act; Display



The 1909 Robbins program. Pfening Archives.

#14-Ring 1-Flying Rings by May Allen, Stage-Flying Rings by May Gregory, Ring 2-Flying Rings by Florance Foster; Display #15-Tight Wire act by the Famous Farrel Family; Display #16-Ring 1-Performing ponies presented by Charles Garvest, Ring 2-Frazer's wonderful Stallions, Hippodrome Track-Clowns farewell number; Display #17-Salvos Leap to the moon (this is a bicycle leap from an inclined chute with the rider catching a trapeze after the upward flight Professor Nasselias lead the 24 piece Royal Italian Band.

The side show was under the management of H. H. Hall. It included Marie De Vere, sword swallower; H. H. Hall and wife illusions; Mrs. Brown, snake charmer; Prof. Rushe, handcuff king; Edward Marks, Punch and Judy; May Christnon and Marie De Vere, dancing girls. Anderson's Colored Band of 10 pieces provided the music. The side show lineup appears to be too weak for a show of this size so some names may be missing.

As usual the 1909 season began at

Jersey City. The Greenville section of the city was pleased on April 28 and 29, then overland to the Marion Section on April 30 and May 1st. Greenville turned out in great numbers with the opening day's evening performance experiencing a SRO house with the box office being closed at 7:45 p.m. The next day winter returned with a severe snow storm visiting its fury upon the show. Charcoal fires were located throughout the tented city. Even with this strange weather the crowds returned to give Mr. Robbins two big houses that day. Variety reported as an aside snippet that in loading the train for the first time this season at the Jersey City freight yards during the night of May 1st, the Robbins Circus found itself along side the Ringling Bros. train, which was also loading out for its next stand of Philadelphia. The interesting point here is that the Ringling Show had not played Jersey City; it would not do so until May 20th. Why then was it load-

ing out of Jersey City? Simply this--coming from Baraboo for its engagement at Madison Square Garden (MSG), the train did not cross the Hudson. The Ringling Show must have unloaded some of its train at Jersey City (some rail cars could not safely pass through tunnels along the east bank of the Hudson), and ferried the equipment and animals across the Hudson, probably debarking at the ferry slips at the foot of 23rd Street This was but a mile from Herald Square, the then site of MSG. The next Ringling stand was Brooklyn (April 26 to May 1). The big top and other outdoor paraphernalia could have arrived in Jersey City from Baraboo during the latter part of the MSG stand. This equipment may have been detained there and was ferried around Manhattan to the ferry slips in Brooklyn where it had a very short haul to the Brooklyn lot at 5th Ave. and 3rd St. or alternatively the loaded train ferried to Brooklyn The MSG equipment may have been hauled across the Manhattan Bridge or ferried down the East River to the same ferry slips at Brooklyn. At the con-



clusion of the Brooklyn date the entire show was hauled to the Brooklyn ferry slips and shipped to the Jersey City ferry slips which adjoined the huge Jersey City freight yards. There the Ringling Show had the privilege of loading or at least the trains were assembled next to the grand Frank A. Robbins aggregation. This is just an indication of the great lengths the Ringling Show would go to be seen next to the Robbins Show. Clearly a photo-op for the Ringling press corps. This intricate maneuvering by Ringling was not required by Barnum & Bailey for its MSG dates in other years as this latter circus came from Bridgeport and could unload its trains in Manhattan itself.

It was a 30 mile haul by rail to New Brunswick for a Monday date on May 3rd. There press agent Joe Hughes was having a field day with *The New Brunswick Times*. He advised the local newspaper that "... Jumbo, the giant camel, is still with the show, but is a foot taller than two years ago. 'You can almost see that camel grow,' declared J. H. Hughes, the press agent this morning. 'One of our men has to climb the big center pole every morning so as to brush her neck and clean her teeth. If she keeps on we will have to cut a hole in the top of the tent to let her put her neck through.'"

The circus had some difficulty being hauled from the freight yards to the lot. Because of the recent snows and rains, very muddy conditions were found on the streets with wagons frequently sinking in mire. One pole wagon being extracted from a mud hole swung about causing a pole to hit a lamp post knocking it down. Other wagons lost wheels and had to be dragged to the lot.

The 1907 performance made a lasting positive impression on the locals. However, the 1909 edition did not provide the same satisfaction. The *Times* said there "... was but one act of merit in the whole outfit and the whole performance lagged along without snap or entertainment. Considerable time was given to eight young

girls (must be the Ruth Edyth Troupe) in drills and dances. While the cold breezes swept through the tent the girls pranced about clad in tights and tried to smile and look happy. The audience shivered in sympathy. The only hilarity was caused by a town performer, a stray fox terrier of the Sixth ward who crawled under the tent and chased the two clowns about. Every time these fellows would appear and try to do something funny, the dog would jump out and try to attach the seat of one clown's pantaloons and the fellow forgot how to be funny and tried to kill the dog." Despite the poor review, the paper reported that the Show did big business. One of the individuals in the audience may have been May Lille as by letter on April 3rd, Pawnee Bill wrote to "Friend Robbins: Would you kindly give my wife 3 seats to your show. She has been stopping at a sanitorium in N. B. nearly all winter but is nearly well now." Always, Frank A. had the best possible relationships with circus executives.

The remainder of the week was spent within 25 miles of New Brunswick. Strangely the show's press releases indicated that it was a one ring presentation. This may mean the performance was consolidated into a single ring rather than the two rings that were offered at the opening stands in Jersey City. At Perth Amboy (5/5) the bear trainer, Alfonso Edwards, had one side of his face badly torn by the bear when transferring it from its berth on the train (a stock car?) to a cage wagon. The trainer (he may have been a cage boy) was treated at a local hospital and was expected to fully recover. As painful as Perth Amboy was to Mr.

Edwards, it had the opposite affect on Mr. Robbins who was delighted with the great turnouts at both performances.

Leaving New Jersey after the Saturday's stand at Westfield (5/8), the circus took its typical route across the Hudson to the large city of Yonkers, New York (5/10). There was a huge crowd in evening which taxed the capacity of the circus having patrons right up to the ring. The paper stated that while there were a few good acts, the show as a whole did not call for praise. Then it was a 20 mile jump north along the Hudson to Peekskill where two fine houses greeted the show. A 25 cent admission was charged and the performance lasted about an hour and a half. OK business continued at Ossining and Mount Kisco. At Ossinger the audience was greatly satisfied. A monkey cage overturned in the afternoon which may indicate that the cage was pulled around the hippodrome track. On Friday, May 14th at White Plains, there was an excellent turn out. The show received 10 draft horses which enjoyed most favorable comments. The week closed at Mount Vernon where daughter Winona visited with her college friends. Also on the lot were Charles and Gil Robinson, amongst others. They witnessed very big business. The *Westchester News* noted that the show had a single elephant and a camel which was slightly worse for wear. The paper stated the attendees were greatly pleased with the quality of the performance.

While all was progressing very nicely on the business front, things were just the opposite in the family. White Plains was and is the county seat for Westchester, New York. As such, it is the site of the Supreme Court (in New York, the court of original general jurisdiction). The May 17th edition of *The Daily Argus* (Mount Vernon) reported that "(b)ecause he has failed during the past fifteen years to pay alimony which to date amounts to nearly \$4,000, to his wife, Mrs. Frances Robbins, of Mount Vernon, Attorney Syme, in behalf of Mrs. Robbins,





made a motion in the Supreme Court, before Justice Tompkins this morning for the body execution of Frank A. Robbins, the circus man, from whom the plaintiff obtained a divorce in 1894. Justice Tompkins adjourned the hearing until Friday morning at 10 o'clock.

"Attorney Syme claimed that since 1894 Mr. Robbins had only paid to Mrs. Robbins \$15, notwithstanding the fact that the court had ordered him to pay \$5 a week. He said that her financial resources were about exhausted. The circus man is always out of the jurisdiction of the local courts and did not reside in New York but lived in Jersey City, it was set forth. The attorney for the defendant said Mr. Robbins resided in New York; that he was not dodging local jurisdiction, and that on account of the nature of his business was always traveling. Justice Tompkins smiled when the barrister stated the circus business had been very dull. He declared that since 1894 Mr. Robbins had given her various sums of money, and had made her gifts of a piano valued at \$600 and rugs valued at several thousand dollars."

This juicy story was splashed on the front page of *The Daily Argus* on Friday, May 21, under the headline "DENIES CLAIM OF ROBBINS. First Wife of the Circus Man Presents Affidavits in the Supreme Court. Through her attorney, Sydney A. Syme, Mrs. Frances Robbins, the former wife of Frank A. Robbins, the circus man, made a general denial in the supreme court at White Plains, this morning, in the form of affidavits, to the statements made by Robbins last Monday to the effect that he had sent her since the divorce was granted in 1894, sums of money and had provided her with rugs and a piano valued at \$600. Mr. Syme said this morning that the affidavits, which were signed by the plaintiff and her two sons, showed that certain articles were given to her two years prior to her divorce and the same were sold for the sum of \$100 in order to pay rent. Prior to the time that divorce proceedings were started the piano mentioned by Mr. Robbins was acquired by trade and that too was

sold for \$100.

"In answer to the claim that Robbins was a bankrupt, Judge Syme stated that the affidavits of the two sons showed that the circus was incorporated in 1908, under laws of New Jersey; that the defendant was one of the incorporators and his two sons the others, that the defendant owned at that time \$6,000 worth of the stock and since then had acquired \$4,000 worth more; so that he now owns \$10,000 worth. Robbins owned two houses in Jersey City, in one of which lived the woman whom he now calls his wife, and who was the correspondent in the divorce proceedings brought by Mrs. Robbins in 1894. He said two children have been born to them. The title of one of the houses was in the name of his wife.



The Frank A. Robbins ticket wagon. Pfening Archives.

"Attorney Syme said, referring to Mrs. Robbins, 'She feels that it time now for him to take up the burden which was imposed on him fifteen years ago.' Justice Tompkins decided to allow Attorney J. D. Toomey, counsel for the defendant, an opportunity to examine the affidavits as Mr. Toomey said that new facts had been brought out."

Continuing front page coverage of this story by *The Daily Argus*, on June 3rd under the headline, "ROBBINS MUST PAY ALIMONY--Or Else Will Be Sent to Jail If He Enters the State of New York. Frank A. Robbins, the circus man, must either pay the amount of alimony due his former wife, Mrs. Frances Robbins, of this city, for a period between 1894

and the present date, or go to jail for contempt on his appearance in New York state. In the supreme court at White Plains, yesterday, Justice Tompkins granted the motion for an order for the punishment of the defendant for contempt and ordered him committed unless payment is made. The alimony amounts to \$3,875 and \$50 costs. Robbins is now in Massachusetts, traveling with the Frank A. Robbins shows. His home is said to be in New Jersey.

"The defense interposed by the circus man to paying the alimony was that he had never had any notice of the entrance of judgment for the amount, and that it was stipulated at the time the divorce was granted that Mrs. Robbins would not ask for alimony. He alleges that he never was asked for the alimony during the years that have elapsed, until lately."

While the aphorism Hell hath no fury as a woman scorned, could be applicable here, as previously stated, the timing to this litigation is too coincidental to avoid the obvious. In all probability sons Frank and Charles instigated their mother's legal action. Whatever happened during the 1908 season between them and their father, resulted in lifelong ramifications for all concerned. Frank A.'s circus did not reenter New York State during 1909 and did not do so until 1913. Why? Simply because for reasons best known to himself, he refused to pay the court awarded alimony. Finally, in 1913, he did pay the alimony and reentered the State. Without getting ahead of the story, it may have been too late by then, as his whole routing schemes developed over the years, had to be significantly modified. As we know, New York State provided up to 40 dates per years of often lucrative business. More than that, not only was he precluded from playing dates in New York but he could not cross the state in order to enter New England. So another up to 60 dates were lost. By his refusal to pay, which exposed both he and his Show to seizure upon entering the State, he denied himself this business base. This in turn caused him to explore other venues



which were often disastrous at best business wise. It would seem that he would have been far better off to pay the \$4,000 than to try to avoid it even if he thought that such a payment was not justified. Looking at this situation from afar, it seems that Mrs. Frances Robbins was in fact entitled to the alimony, as Frank A. raised nothing substantive to the contrary. As I see it, the only argument of some merit was the defense of Estoppel by Laches which in essence states that Mrs. Robbins' failure to legally pursue collection of the alimony at an earlier time, precludes her from doing so at this time. In a word, waiver. As this position was hinted at but not vigorously pursued indicates that either it wasn't available under New York law or the Judge was not sympathetic to such a position. If it was just stubbornness on the part of Frank A., then his emotions got control over his normally sound business sense. He blew it, and with it, perhaps his circus.

Meanwhile, as all of these court proceedings were evolving, the show completed its very successful New York tour at New Rochelle (5/17) and Port Chester (5/18). John Ringling and his party motored from New York City, caught the performance at New Rochelle and witnessed packed houses of pleased patrons in the afternoon and the evening. It was but a few miles to Stamford, Connecticut (5/1), and that growing small city lined them up only to be turned away at both performances. Norwalk clearly was on the right side of the ledger and Ansonia (5/21) had the ticket office close early in the evening which denied thousands who also wanted to see and be seen. So enormous was the house that it totally filled the hippodrome track and on occasion spilled into the performing ring itself, thereby bringing the program to a halt. The locals actually took control of the area and started hanging on the trapeze and using other gear of the performers.

Soon the crowd found cushions that were stored to be rented to reserve seat patrons, and these cushions started flying though the



air like so many frisbees. Fear of losing all semblance of control, the circus employees start putting out the lighting which did not diminish the enthusiasm for this portion of the crowd bent on mischief. Then the circus hands started loosening the tent ropes. Then, and only then, did the crowd start exiting the big top. It was only 9:20 p.m. and the program far from completed. There were numerous complaints the next day that the circus management knew that it had oversold the seating and available space but continued on selling until it was obvious the tent could not hold one more person. The local police bore the brunt of many complaints regarding active slicky boys and their shenanigans. The morning parade was witnessed by great crowds who saw many attractively painted wagons, a tiger, a bear, 3 bands, some clowns, an elephant and a "moth-eaten camel". In contrast, quiet times was the order of the day at Naugatuck, just a few miles north of Ansonia. Excellent business was had there and no untoward incidents were reported by the police. All-in-all, a fine week's business but not without some thrills and chills.

Business continued big at the next stand, Torrington (5/24). To accommodate the hundreds of patrons who were unable to be seated and refused to accept their money back, the circus attaches placed chairs around the ringside and in the passageway heading to the dressing rooms, leaving very little room for the performers to enter and exit the ring. Nevertheless, the performance was well-received and considered the very best for a one ring presentation. While at this location, Whitie Crossett replaced Paul Christian as the canvas boss. Wheeler's Wagon Shows played Terryville (5/21) on the

outskirts of Bristol to very good business, but this competition did not prevent Robbins from enjoying a fine days business four days later at the larger town. This business pace was continued at New Britain, Meriden and Middletown. At Middletown (5/28), what

should have been a short nine mile haul ended up being more like 50 miles. Originally, the show was scheduled to come over the trolley lines from Meriden. However, because of an accident to one of the wagons while loading at Meriden, the window to use the trolley line was missed and the Show had to proceed north to Hartford before switching over to another line heading south to Middletown. Not arriving until almost 9 o'clock, local teams were hired to augment the transit of the Show to the lot. The parade did not commence until early afternoon but two full performances were given to the satisfaction of the locals. The week closed to two turnaways at Willimantic (5/29). Thousands viewed the parade including many from the surrounding countryside. At Willimantic, the local Humane Society heard of a circus horse that suffered from a sore leg. When the agent approached the rail car in which the horse was allegedly kept, he was warded off with threats to his person by circus personnel. The agent secured the assistance of the law and easily gained access to the horse. It was indeed suffering from a bad leg. The agent removed the horse from the car and took it to a local vet for treatment. If it got better it would be sent to the circus at a later location. On Monday, Decoration Day, repeat turnaways were had at New London in good weather.

June opened with a fine stand at Westerly, Rhode Island. The performance was greatly enjoyed with the closer being a bicycle rider coming down a steep incline and jumping a gap of about 30 feet being particularly cited as meritorious. Even the concert drew well and was considered excellent entertainment. Of course there were the typical complaints of shortchanging and the like.



The selling of seat cushions drew its fair share of complaints as there was no mention of the additional ten cent fee associated therewith. It was only after the customer was comfortably seated was the charge addressed. Not too many youthful lovers would ask his best girl to give up her seat cushion after she was happy in its circumstance. Ergo, love prevailed and the change purse became a bit lighter.

East Greenwich was just fine, but Attleboro, MA (6/3) was mediocre. The next day at Bristol, RI, good business returned. While there, Mrs. Chevalier Paine (wife of the sharpshooter), a performer in her own right on the Robbins Show in the mid 1880's, spent a pleasant day as a guest of Mattie Robbins. Massachusetts continued delivering the boffo business. Middleboro was large at both performances and Plymouth (6/7) did better yet with a turnaway at night. This date in turn was exceeded by Abington (6/8) where turnaways were had at both performances. While at Quincy (6/9), Ringling was but a few miles north of Boston at Salem. A fair amount of visiting between the circuses took place. Mattie Robbins journeyed to New York City during the early part of the week returning at Dedham (6/10) with daughter, Winnie and son, Milton, who were out of school for the summer. Despite the heavy rains, Dedham did OK business. The week concluded at Clinton with the largest turnaway of the past seven days. When its good, it can be very good.

The circus was now claiming that the business it had experienced since opening was the largest in its history. From what has been gleaned from local newspapers, this does not appear to be an exaggeration. With Ringling nearby and advertising its wares in every possibly manner, Robbins continued to draw them in. Hudson (6/12) could not have been better, and after a slight dip at Waltham (6/15), Ipswich put forth the banner day of the season! This was appropriate as it was Frank A.'s 53rd birthday. He was given many presents including a host of jewelry pieces, a Panama hat, a gold-headed cane, and a gold pocket knife. The celebration must

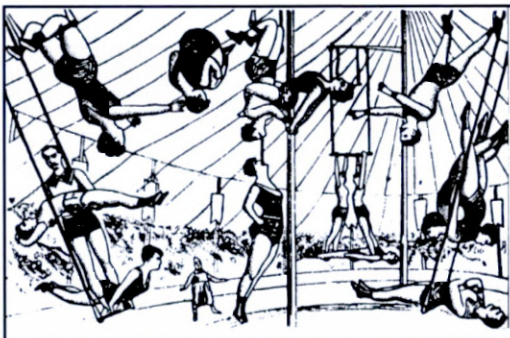
have continued the next day at Newburyport (6/16) as that town turn in another good day.

Entering New Hampshire at Portsmouth, a fine day was had. Dover had some severe winds which delayed the erection of the big top. After struggling to raise the canvas to eventual success, it was determined the effort was well worth it as the show performed before two capacity houses. This business was exceeded at Biddeford, ME (6/19), where the two turnaways were becoming routine. Only one turnaway was had at Rockland. The afternoon house was merely "good." Coincident in time, the ballet number was undergoing a change in management and size. At Livermore Falls (6/24) 10 additional girls were added, bringing the total of this act to 25 (difficult to believe). Mrs. Miaco, a premier dauseuse, succeeded Rose Edyth, who resigned to take a position at Luna Park, Coney Island. In early July Show World reported that for an unexplained reason, few circuses, and none of the big ones, included Maine in their routing plans. As such, Robbins had little competition in the State and this lack of brothers of the canvas assisted at the box-office. On Saturday, June 26, the Waterville population contributed to two good houses as did Bangor on Monday. Unfortunately at Bangor, head chef, Orse Lofland's son, Alfred, was taken to the local hospital where he died soon after from acute appendicitis. On July 1st, Frank A.'s old partner (circa 1889), J. W. Holmes, visited at Patten. Frank A. entertained Mr. Holmes while enjoying the third consecutive day's business that registered very good houses. The next day a mid-week 88 mile haul took the show to Presque Isle where a capacity house was fol-

lowed by a good crowd at night. Independence Day on Sunday was a day off and a welcome relief from all the coin counting at the ticket wagon. July 5, also celebrated as a holiday for many, was spent at Caribou, which is almost at the peak of Maine as it reaches toward the Saint Lawrence River. It was surprisingly cold for midsummer (of course it may always be cold so close to the Artic Circle). Immediately following the return of the parade to the lot, the entire area was pelted by huge hailstones which covered the ground. Then high winds, thunder and lightening ensued for forty minutes. The sky then brightened and cleared with the sun breaking out in all its glory, which in turn, broke out the locals from their homesteads to come to the circus grounds. By show time, a fine house was present which was replicated in the evening.

After Caribou, business quieted some what. It just could not have continued at the pace started at Yonkers, New York, continuing throughout Connecticut, Rhode Island, Massachusetts and the early Maine dates. Nevertheless, most dates were profitable, highlighted by Lewiston (7/19) where a very good afternoon was followed by a capacity crowd at night. A heavy rain drenched the parade which may have discouraged some potential patrons from attending in the afternoon. During the prior two-week period, the Show wandered about some very small villages such as Bridgewater (7/7), Eagle Lake (7/10), and Dexter (7/15), where the inhabitants were as wild and woolly as they come. These folks came to the village in fair numbers to give mostly OK business but nothing in comparison to the phenomenal biz done over the first couple of months. Leaving Maine after a date at the principal city of Portland (7/20), the show played nearly three weeks in the southern half of New Hampshire. Business became barely profitable, playing some of the resort towns and villages there. The glow was gone but not too far apart to provide some wonderful recollections

Frank A. now found himself in the dilemma created by his refusal to pay the alimony due. A





press release from the show indicated that the route contemplated scheduling the resort towns in New York. Glen Falls, Sarasota Springs and Richfield Springs, which were in the peak tourist season and ripe for a visit by a familiar named circus such as Frank A. Robbins. It wasn't to be and the Show was routed back into north central Connecticut after a stop at Great Barrington, MA (8/9). There a member of the circus crew stole \$250 from a drowned man's clothing while the cadaver laid aside the pond in which he met his end. Lakeville, Connecticut was played on August 12th enroute to exiting the State for a midnight dash across New York. The next Monday (8/16) found the Show in northwestern New Jersey at Hackettstown. Very poor business resulted from a flood of rain that had continued for a four-day period. It got even worse the next day at Washington where the rains were so heavy that the show did not even unload. At Stroudsburg, Pennsylvania (8/18) the train did unload in clearing weather but did not parade. The incredibly muddy lots put great hardship on the baggage horses and wagons alike. The former required resting and the latter needed repair. They got both from internal resources augmented by local blacksmiths. The locals turned out in force and thoroughly enjoyed the band and the performance. It was a good and necessary improvement in weather and business. Good business was also had the next day at Bangor, Pennsylvania.

A fifty mile haul took Frank A. and his circus to a very special day at his old quarters, Frenchtown, NJ (8/20). Both the *Billboard* and *Clipper* covered the event in this article obviously generated by the show. "When we arrived at Frenchtown we found nearly every resident at the station, all eager to greet Mr. Robbins, who was the first man to step off the train. It would be useless to try to mention all the old friends Mr. Robbins met, but the scene at the station will long be remembered. It has been twenty years (1888) since Mr. Robbins had shown at Frenchtown, though for five seasons his show had wintered there (Oct 1883-Mar 1889). During this period Mr. Robbins made many life long friends,

who were on hand early to give their old comrade a rousing reception. Mr. and Mrs. Robbins received over thirty invitations to dine. To dine with all would be impossible, remarked Mrs. Robbins; not if we made them our guests, said the governor; so after the afternoon performance the party was escorted to the cook tent and dined with Mr. and Mrs. Robbins. Among the guests were Mr. Herring, president of the National Bank of Frenchtown (the same bank that closed on his chattel mortgage in January 1889 thereby causing a sell-off of a significant part of his then large circus), and Mr. Loper and family. Mr. Loper was formerly manager of the Frank A. Robbins Show (1884-1890). Mr. Shields and Family. Mr. Shields, our former master of transportation (1886-1888), and Mr. Loper are both in business in Frenchtown and are doing nicely. Rain interfered with the afternoon business at Frenchtown but we did capacity business at night."

There is no reason to doubt the veracity of this report. We previously noted that the local Frenchtown press often advised of the high regard the residents held for the circus wintering there and in particular Mr. Robbins. Even when the show

A 1909 Robbins route card. Pfening Archives.

OFFICIAL ROUTE NO. 10		
THE		
Frank A. Robbins		
SHOWS		
SEASON 1909		
Date	City	Miles
July 1	Patten, Me.....	97
" 2	Presque Isle, Me.....	88
" 3	Fort Fairfield, Me.....	18
Sunday, July 4		
July 5	Caribou, Me.....	33
" 6	Van Buren, Me.....	32
" 7	Bridgewater, Me.....	70
" 8	Houlton, Me.....	24
" 9	Ashland, Me.....	78
" 10	Eagle Lake, Me.....	35
Sunday, July 11		
July 12	Milo, Me.....	160
" 13	Greenville, Me.....	50
" 14	Dover, Me.....	36
HARRY KOSTER, Mail Agent		

went bankrupt or at least could not meet its obligations, there was no animosity between Mr. Robbins and the chattel mortgage holder. It just was business that forced a reluctant banker's hand. This first visit was all that could have been hoped for and seeing Messrs. Loper and Shields must have brought many pleasant memories.

Good business and wonderful reviews continued at the next stand at Lambertville (8/21) which was just 15 or so miles south on the Delaware River. Over Sunday the outfit crossed the Delaware into Pennsylvania enroute to its Monday stand at Bristol. Good business continued. Heading 40 miles west to Conshohocken (just north of Philadelphia), it was determined that the train was carrying a non-paying passenger. "Miss Horn, of Lambertville, New Jersey, who accompanied the Robbins' circus to this borough yesterday, was taken into custody by Officer Slavia at the circus quarters on the Tracy farm last night. The girl, who is about 16 years old, disappeared from her home several weeks (sic-days) ago and as the circus had given a performance there about that time, her parents came to the conclusion that their daughter had gone with it. Hearing that the circus was to appear in Conshohocken, a description of the girl was sent to the police here, and Officer Slavia, who was detailed on the case, was not long in locating her. She offered no resistance. Miss Horn was kept in this borough during last night and returned to her parents today at Lambertville by Officer Slavia." Is there anything more romantic than to run away with a roustabout, lying under a swaying circus canvas wagon on the way to the next stand doing whatever people do under a swaying canvas wagon? Guess not.

Sans extra passenger, Franks A. gradually worked its way west reaching Carlisle (8/30). Fine business was registered there in good weather. Things were about the same the next day at Shippensburg and then at Mercersburg (9/1). However, to the dismay of Chambersburg's *Public Opinion*, the show did not draw that well at that community with a light afternoon followed by a much better



night. The paper reported the program was excellent. Although the season was recognized as coming to an end, both the performers and their equipment did not indicate this. Everything was in good shape. All acts came on rapidly, one following the other. An unusual feature of the circus was the chorus of eight good looking girls (I'll bet none of them came from Lambertville, New Jersey) who did several marches and dances. The Gregory's, who were familiar to the locals as they spent a recent summer at Dreamland (an amusement park nearby), received very high marks. All told a first-class, one ring circus.

The short Pennsylvania tour was closed at Emmitsburg (9/4) with a return to the wild west. The *Daily Record* and *Blue Ridge Zephyr* front paged the following: "Frank A. Robbins' circus got into trouble Saturday night. A riot was precipitated by a number youths of the neighborhood and before it was over, one of the crowd was wounded, probably fatally, and a number of arrests were made.

"Two of the circus men were arrested Sunday afternoon (at Westminster, Maryland) and lodged in the county jail. The fight it is said, was provoked by the young men who began to slit the tents of the circus with knives. They were armed with pistol it is alleged but were attacked by the circus men so savagely that they given no opportunity to use the weapons. In the melee the young men were roughly handled and several were badly beaten. One was so severely injured that he had to receive the attention of a physician.

"The circus men did not escape unscathed and one was severely beaten in the encounter. It is said that seven pistols were taken from the young men who are alleged to have precipitated the clash." The outcome of this incident is not known to this writer.

The show quickly exited Maryland with a repeat date at Havre De Grace (9/7). Business was only fair although the locals considered the performance to be much better than the



previous year. No parade was given because according to the circus, a rail car could not navigate a tunnel near Baltimore causing a late arrival. Howes Great London was scheduled at this town on September 25. Howes also canceled its parade because of poor road conditions. However, both performances were well-attended.

Meanwhile, Frank A was now in the homestretch. The show reentered Pennsylvania at Oxford (9/8) and continued on to Wayne and Ardmore (both Philadelphia suburbs) before crossing the Delaware River for a date at Hightstown, NJ (9/11). There very good houses greeted the troupe. The locals considered this circus to be the best and cleanest ever to visit that village. Mt. Holly (9/14), in south central New Jersey, turned out similar crowds and reviews. At Lakewood (9/16) local officials took the camel out of the parade because of its lameness. An examination by a veterinarian disclosed that the camel suffered from a dislocated stifle joint. The two caretakers were arrested and were each fined \$25 plus court costs. The circus manager paid the fines. The seaside resort town of Long Branch (9/18) packed them in at both performances. Ringling and Buffalo Bill preceded Robbins at Long Branch but those dates were much earlier in the season. Keysport (9/20), Rahway (9/21) and Somerville (9/22) followed with good business. At the latter location, son, Milton and daughter, Winona departed for school; Milton to Newton (New Jersey) Military Academy, and Winona to Misses Metcalf Academy located in

Terrytown, New York. Dover and High Bridge continued with good business. Finally the season closed at Dunellen on September 25th. There complete performances were given to excellent houses with the larger being in the evening. There was significant competition from the Hudson-Fulton Celebration but the circus prevailed. A half dozen locals were arrested on the lot during the evening performance because of too much imbibing.

The disruption was not great and the performance went on to a very appreciative audience. It was only a short jaunt to the winterquarters in Jersey City. There the circus property was put away in a manner that would facilitate the significant work planned over the winter.

In closing a bit earlier than in previous tours, Frank A. avoided the bad weather which frequently accompanies October dates. The show claimed it was the best season ever experienced by it. While it is impossible to determine the veracity of this statement, we do know the early season's business could only be described as phenomenal. Turnaways became the norm. Business slowed down a bit in Maine but was still excellent. It was only when it entered New Hampshire when the ups and downs of circus business commenced. Nevertheless, it seems that the early profits were protected and may, in fact, been added to, although not largely. So it was a highly successful season.

The show claimed that with the exception of Rose Edyth, all performers remained for the entire season. This also applied to the staffers. Everyone must have been paid in full and on a timely basis. No serious accident occurred and generally rail movements were made on schedule. It was in all respects an excellent season, made particularly enjoyable by a visit to Frenchtown, it's quarters of old. Seeing so many old friends in the midst of a prosperous tour had to be a source of great satisfaction to Frank A. It just proves that sometimes you can go home again. Just don't try it too often.



# Side Lights On The Circus Business

## PART TWENTY-TWO

By David W. Watt

*Editor's note. The dates listed are the days the article appeared in the Janesville, Wisconsin Gazette.*

**May 8, 1915**

After the death of Adam Forepaugh, on January 24, 1889, the show had all been remodeled and everything was in readiness to take the road for the coming season. But the head of the great show was gone and when the will was read they found that the show had been sold for the most it could bring. After many efforts in different ways to make a sale been tried, and all proved to be a failure, there seemed to be but one customer for such a vast institution, and that was James A. Bailey of the Barnum show, and James E. Cooper, who for many years had been his partner, but had retired a few years before. Finally, along in March, the show was sold to James A. Bailey and James E. Cooper. Mr. Bailey put Joseph T. McCadden, his brother-in-law, with the show as the active manager, and James E. Cooper with his family were also to travel with the show.

I received a letter from Adam Forepaugh's widow, stating she had sold the show and me with it. And while my contract with Adam Forepaugh was a verbal one, it was the kind that I had been working under for years, and as usual I was expected to be there three or four weeks before time to open and help organize the show for the coming season. When I wrote to the new proprietors that I would be on in due time and expected to be with the show the coming season in my

old capacity, I received no word from them until a few days before I was ready to go on, and this was to the effect that I was not wanted with the show as they had a new man for my place.

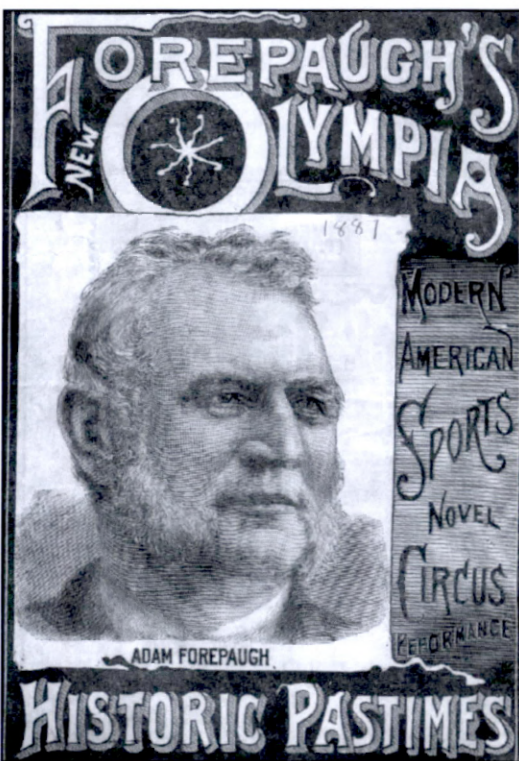
This was not to my liking, and I immediately notified them both by letters and telegram that I would be there. They immediately answered by telegram that it would be useless for me to come on, for I could not travel with the show the coming season. While I knew that this meant trouble, I could not afford to be pushed to one side, so I packed up

Adam Forepaugh 1887 courier. Pfening Archives.

and started for Philadelphia, knowing well that I would have more or less trouble before getting started and possibly not go out at all.

So my trip on to the show was not quite as pleasant as it had been years before, although I left Chicago on the same old train with the same conductor, and, as usual, left there at 3:15 in the afternoon, got supper at Fort Wayne, breakfast at Pittsburgh, dinner at Harrisburg, and supper in Philadelphia at the same old hotel, the Bingham House. This hotel was run by Mike Goodman, and for many years all our European performers had made that their headquarters; and it was there that many of the people had welcomed me on my arrival. But the only one to welcome me that year was the landlord and the clerk. [Because of] the hatred that existed between the Barnum and the Forepaugh show for so many years, the ability of the Forepaugh people seemed to cut but little figure, for they were to be left behind as far as possible. Only those having written contracts that they could not possibly get rid of were retained.

The next morning after my arrival I reported at the main office on Chestnut Street, where perhaps 75 people or more were at work, very few of whom were my old acquaintances and friends. They seemed to be under a cloud and seemed most of them to be glad they were tolerated at all. I found my way to the main office, where I was soon notified that I might just as well take the first train back to Janesville, for I could not travel with the show under any circumstances. But my con-





tract being good for a season's salary, I stayed there and demanded my position on the day the show opened, only to find that three men had been put in the wagon in my place, where I had always done the work alone before.

But this did not last long, for although they were three in number, they knew nothing about the business and soon mistakes by the hundred were reported at the main entrance; and an angry crowd soon gathered—men and women with children's tickets and children who had been charged fifty cents. And it was about this time that James A. Bailey of the Barnum show came over from New York and immediately commenced an investigation as to why I was not in the wagon. "He is certainly the man for the place," said Mr. Bailey. "He has the best of recommendations."

Immediately his two partners said they had not seen any recommendations that I had and Mr. Bailey said, "He has been with Adam Forepaugh for ten years and that is recommendations enough for me; and I want those people taken out of the wagon and have [him] put in there to sell the night house." Which was done. And when this part of it was all right, I knew there was still trouble to come.

When our engagement in Philadelphia closed, the show made a Sunday run to Wilmington, Delaware, where we were to show on Monday. When I went to my sleeper on Saturday evening I was notified by the old porter, who had been there for years, that my state room which I had for ten years was occupied by others and I was out in another car. After taking a look at that, it did not suit me and I immediately went to a hotel, where I remained over Sunday, and did not get to the show at Wilmington until Monday noon, when I should have been there Sunday morning, for Sunday was always checking up and settling day with the show.

When I arrived there I was soon notified that different arrangements would have to be made and that I must be with the show. I told them that that was what I came on for and

nobody was any more anxious to make different arrangements than myself. It was then that they told me to outline what I wanted and if possible they would give it to me and see how long that would suit me. I told them that the first thing I wanted was my state room back which I had had for so many years, and a few other minor things which went to make my work easier. And Mr. Cooper immediately said, "All this you shall have." It was then and there that I got back into my old quarters and from that time on the work seemed easier, and as time went on I was gradually taken into the fold, and it was not so long until I was used as well as any one that had been with the Barnum show for years. And long before the season closed, I was asked to make a contract for another year.

All this trouble came from their not liking Adam Forepaugh and not that they had anything against me. The season closed as pleasantly as any I had ever put in the business. The show closed at Richmond, Virginia, and Mr. Bailey came on from the Barnum show and congratulated me on the good work I had done during the season, saying that the old saying usual proved true, that a bad beginning makes a good ending.

One of the high-class organizations of New York is the Friars Club. Arrangements for the complementary dinner to be rendered by the Friars to John Ringling at the Astor Hotel, Sunday night, May 2, are now practically completed. The list of

Burr Robbins as pictured on a courier. Circus World Museum collection.



speakers pledged to say a few kind words in behalf of the guest of honor now includes Wilton Lackaye, De Wolf Hopper, Alfred T. Ringling, George M. Cohan, Irvin Cobb, Rennold Wolf, and Raymond Hitchcock. A feature of the testimonial will be a surprise entertainer; several big acts from the Barnum & Bailey show will probably be in evidence. Dancing will follow.

During their engagement in Chicago, the Ringling Bros. entertained a hundred children, penniless and crippled, who were unable to go to the Coliseum. It was the time that many of them had ever seen a circus in their lives. The circus us came to them at the Home for the Destitute and Crippled children. Some people, ignorant of the subtleties of child psychology, said it was a shame to show the little boys and girls this pitiful contrast between their own helplessness and the wonderful accomplishments of acrobats. But that was wrong. The children clapped their hands in glee, those who could use their arms. The children were happy. It was their elders who cried.

There were "samples" from every department of Ringling Bros. Circus in the little show that was put on or the bedridden. The funniest of the clowns, the most skillful of the acrobats, the most intelligent of the trained dogs, the educated elephants, the most accomplished and prettiest horses. Children with withered arms that could not lift their own weight cheered and laughed delightedly when clowns stood on their hands with their feet in the air and walked around upside down.

The show was given in the "yard." Some of the children went out on crutches, others were carried out on pillows and propped up in chairs, and the band played. "It's worth a month of medicine to the children," said the superintendent of the home. "It makes the children forget their troubles." The acts were all volunteered and the circus manager said he could have had the whole show there if there had been room for it.

**May 15, 1915**

Back in wagon show days when a new man would join out



with the show he was always known as a "tenderfoot," and you often hear it said, "Who is the new tenderfoot? The night watchman at the hotel will soon have him helping to load an unload the trunk wagon." Old time performers who might chance to have two grips, just for a joke, would ask him to carry one of his grips to and from the hotel. Well, one of these real "tenderfoots" started out with the Burr Robbins show in 1878. He thought the proper thing to do would be to have a new spring suit, summer shoes, and in fact, everything up to date in the way of wardrobe. The show left here and the first stand was Delavan, but it was anything but a summer day. A cold rain set in which lasted for several days, and the new tenderfoot was anything but comfortable in his summer clothes, which was all he could get until Sunday came when the trunks with the wardrobe would all be taken to the hotel. So it was up to him to shiver around in the summer clothes and make the best of it for the first week.

This was a real joke to the old timers who still had on their heavy clothes and high top boots and occasionally this young man would be handed a grip to carry to and from the hotel, which was simply done as a joke by the old timers and also to educate the new tenderfoot. This was kept up for some time, but after the new man got his eye teeth cut and had time to look around and take in the situation and realize that in this business it was everybody for themselves; and if they had two grips with them, it was their business to carry them to and from the hotel. But this was a joke always carried as far as possible with the newcomer in the business, and they make no exceptions to the one that joined out with the Burr Robbins Show in 1878, which was no other than myself. I carried grips and helped to hustle trunks and probably fitted in as well as any other tenderfoot that ever joined out with the show. But later my inning came, and as new ones would join with the show, they had to go through the same experience I did, and then it was my time to enjoy the fun as many others had with me.



Gen. George Custer as pictured on a Forepaugh courier. Pfening Archives.

A couple of years later, a young man that had practiced in gymnasi-um in his home town until he was a leaper and tumbler to the extent that he got the circus bee in his head and joined out to be a real circus actor. This young man was told by other performers that for the first season he would have to help carry the grips to and from the hotel and in the morning when he was called he would have to help load the trunk wagon. This he did for several days until some friend took pity on him and told him the boys were playing a joke on him and that anyone else out with their work, or most and above all things let everyone carry their own grips and let the night watchman load and unload his trunk wagon alone, which was his business and that which he got paid for.

But as long as I was in the business, this joke was carried on and sometimes it would be weeks before the newcomer would find out that he was working overtime.

One spring with the Adam Forepaugh show, a new comer joined out, and Billie Burke, the clown, told

him before the show opened that when a new man joined out it was their business to see that there was a pail of water set in front of the trunk of each of the clowns in the dressing room. For several days this young man put in from an hour to an hour and a half in the morning carrying water for the clowns. But this was a joke that was easier played on anyone joining out for the first time with the circus, especially if they were anxious to travel and make good in the business. And it was usually those that worked the hardest and did the most that eventually made good and started in the business. While they had the laugh on me for a while, I never carried a grip or helped to load or unload the trunk wagon that I ever regretted it.

When the Adam Forepaugh show, the wild west and General Custer's last battle were inaugurated, there were about 65 Indians and twenty or more cowboys, known in the business as "rough riders" with the show, and rough riders as a rule was the right name. They certainly could ride some and when it came to being rough, there were times when they could fill the bill to the letter. One of the best rough riders with the show was a man known by the name of "Wild Horse Harry." While Harry was a great rider, he had one failing at times which was his longing for the "wild cows' milk." Harry was needed with the show and everything was done possible to keep him from drinking, and finally Mr. Forepaugh told him the only way he could remain with the show was to take the pledge and get on the water wagon and stay there.

This Harry did and lasted for some weeks, but finally one afternoon he came into the dressing room and the equestrian director told him that he could not ride that afternoon. Harry insisted that he could ride as well that afternoon as he ever could. The equestrian director said to him, "Harry, how in the world did you fall off the water wagon?"

"Well, sir," said Harry, "I want to tell you something. There is not a



bucking bronco with the show but what is easier to ride than that water wagon; and if you will let me go in and ride this afternoon, I will take the pledge again and never take another drink until after the show closes." This was done and from that time on Harry was good as his word, and as far as was known, the season closed without Harry taking another drink.

In the spring of '79, we showed in Brodhead, Wis., with the Burr Robbins Show and were to drive from there overland to Monroe. At that time we had about sixty people and as many horses, all of which were taken care of by the landlord of the hotel. John Young at that time was landlord and not only kept the people at his hotel, but had the contract for the horses, and furnished the hay, oats and straw for the entire show.

In the morning everybody had breakfast at John Young's hotel at 4 o'clock in the morning and was soon on the road to Monroe. I had my wife with me and was anxious to take breakfast that morning at the old homestead in Juda, and in my excitement in getting the rest of the people an started, I forgot to pay Mr. Young his bill which amounted to something like \$200, and I was something like three miles on the road when I happened to think that I had not paid the landlord. I immediately turned around and drove back, and when I pulled up in front of Young's hotel, there stood the good natured landlord with a smile on his face and said, "Now, Dave, you needn't have driven back, for it would have been just the same if you had sent it to me later."

John Young was not only a landlord, but also a good fellow and a philosopher in his way in the business. While the average landlord might have had the sheriff after me, John Young knew that it was an oversight and that he was sure to get his money. But in show business in those days you would meet men like that only occasionally.

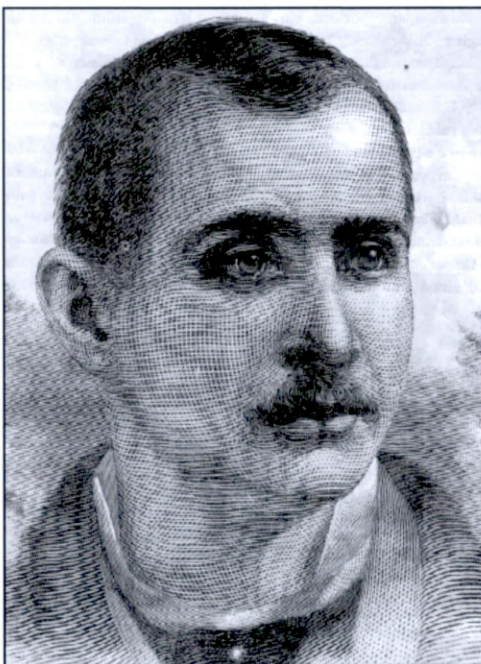
Many of the big hotels in those days were an interesting study especially in the south in the small towns where the only thing that would recommend them would be the dignity of the landlord. We stopped at a big old-fashioned

frame hotel in a small town in the south, and our first meal was dinner, and this certainly caused the climax. It was the worst I ever saw, and many of the people left the dining room hungry. When I went out into the office, the landlord asked me how I enjoyed my dinner, and I said, "Fine. Everything was cold but the ice water." This did not seem to set well, and he said to me, "Young man, you are pretty well south to talk in that manner and you need not come back to my hotel for supper." "Don't worry." I said, "there is a tea can tied to you first." In those days many of the people preferred the cook tent with the circus to many of the hotels in the south, for two principal dishes seemed to be side pork and sweet potato pie, but this was thirty-three years ago and many of these towns today have first class hotels which only goes to prove that the old darky was right when he said, "De world do move."

#### May 22, 1915

It was in 1882 with the Adam Forepaugh show, about the middle of August, that notices were posted around the show that the season proper would close on September 14 at St. Louis, where the show would be reorganized and go South for at

Adam Forepaugh, Jr. Pfening Archives.



least two months before closing the season. It was possibly two weeks later that the show opened in New Orleans for a three weeks' engagement, giving two performances every day and three on Sunday. It was at this time that, I might say, the world was gambling. Not only the sports, as you might say, but it was the deacons, the old ladies, the mechanics, the farm hands, and all were taking a chance on the Louisiana lottery, and New Orleans was the headquarters for this game.

It was along about this time or a little later that one of our prominent citizens, C. A. Potter, ticket agent at the Northwestern depot, drew \$2,500, or was supposed to, in this lottery. We had no more than opened in New Orleans until agents of the lottery tickets were on hand to do business; and everybody from one end of the show to the other had their ticket or possibly part of the ticket calling for a show in the capital prize, and all waited anxiously for the day of the drawing. Many of the working people drew what money they could in advance in order to buy these tickets; and the keno and faro banks of New Orleans were as wide open as any business in the city. When the show closed its engagement in New Orleans, the only money around the show was in the safe in the ticket wagon. Men that had been used to having a few dollars in their pocket were all broke, and before the next pay day they had a bundle of due bills hanging on the hanger to be taken out of their weekly salary. And a man that came to the wagon that week and drew all his pay was a curiosity.

There were two young men with the show that drew big salaries and always had a few hundred dollars in their pocket. The lottery game was too slow for them, so one evening they wandered into a faro bank. They both lost heavily and it was only a day or two until a few of the boys around the show heard of it; and one of them being a bareback rider that received \$150 a week salary, and in his contract had to turn three somersaults in the afternoon and three in the evening. It was then that half a dozen of the boys had found out the amount this young man had lost; and they fig-



ured out how many somersaults he would have to turn to get even. And every afternoon and evening for some days there would be several of these boys near the ring bank when this young man would do his act, and every time he would turn a somersault they would yell out, "296," or whatever the number might be, and carried this on to such a great extent that the young man got excited and half the time would fall off the horse.

After three or four days, order came from Mr. Forepaugh that none of the men were allowed in the big top, unless on business, when the show was going on. And for the balance of the season this rider was known to many around the show as "No. 296." With all the money that was paid out around the show that fall for Louisiana lottery tickets, as far as I could learn, not one dollar ever came back. And not only did the people lose their money in the lottery, but [for] the season of the show, which lasted something more than two months after the reorganization in St. Louis, the books showed a loss of about \$55,000 on the Southern trip.

The show closed the season at Chattanooga, Tenn., on November 19, the show ground being at the foot of Lookout Mountain, which was one of the famous battle mountains in the South during the Civil war. The closing day there was on Saturday, and while passenger agents for all the different roads were there ready to give special rates to all the principal cities, these rates must include limited trains, for the season had been a long, tiresome one, and nothing looked good to the show people but home, sweet home.

In 1884, when I arrived in Philadelphia some two weeks before time for the show to take the road, I was informed by some of the boys that they had a treat in store for me. Young Forepaugh told me that he had a box at one of the principal the-



atres for a week, and the star of the company was a young man who had been a neighbor and friend of the family since he was a child. This young man had about reached his majority and for some years the stage bee had been buzzing in his head and he could think of nothing but that of being a great actor some day. He was the only child of a wealthy widow, and anything this young man desired he had to have.

For some weeks he had had a company organized, and bought a play in which he was the star, and surrounded himself with some good people. But the star had no reputation. The only way he could get a week's engagement in his home city was to hire the theatre outright. This he did, and one evening there were six of us occupied the box that young Forepaugh had been given, more to show respect to the neighbor boy and friends of young Forepaugh than anything else. And we all left the theatre that evening agreeing that he never would be an actor and that it was too bad that his mother should spend so many hundreds of dollars trying to make him famous. But this young man was a hard-working fellow and conscientious in everything that he did, and his mother was loyal and furnished unlimited capital. It was only two or three years later that he commenced to make his mark in the world, and the public soon looked upon him as one of the coming stars.

It was some ten or twelve years ago that his company opened a two

weeks' engagement at one of the principal theatres in Chicago. For some year she had been traveling in his private car with the old mother, his only companion. He and his mother had lived for several years in one of the finest private cars on the road. And one of the big Chicago dailies devoted more than a column to this great actor from his humble beginning up to the present time. It was in the Forepaugh Theatre on Eighth

and Vine Streets in Philadelphia where he made his first debut in the spring of '84.

Now the greatest three-cornered fight that ever was known in the show business will be waged for the next ten days in Detroit, Michigan. Some weeks ago the Barnum and Bailey show and the Hagenbeck-Wallace had an understanding as to their dates in this city, and everything was peace. But along a little later, Eddie Arlington, general agent of the 101 Ranch, put in an appearance and secured a date a few days earlier than the other two shows. Then the general agent of the Barnum & Bailey show went back and took up half a dozen or more dates and will bring the Barnum & Bailey show ahead of the 101 Ranch to Detroit. So that their dates for Detroit now stand: Barnum & Bailey, May 24 and 25; 101 Ranch, 28 and 29; and the Hagenbeck-Wallace, May 31 and June 1. And it is fair to say that thousands of people in Detroit will receive complimentary tickets that never had one before, and it will be the newspapers and the billboards that will reap the harvest. But it has ever been thus since the world began. The boys fight at school, the men fight circuses and nations, and all for supremacy. And it is fair to say that neither of the shows will leave Detroit with very much to the good.

Samuel Banks of Glens Falls, N.Y., who has put in many years of the best part of his life in the circus business as a newspaper writer, has paid



a beautiful tribute to Elbert Hubbard and his wife, who lost their lives on the Lusitania. Mr. Banks and Elbert Hubbard were the closest of friends for many years. This last winter Mr. Banks spent four or five weeks at East Aurora as the guest of the Hubbards. And in a letter to the Billboard, he said in part that the world has lost one of its greatest men, and he his best friend.

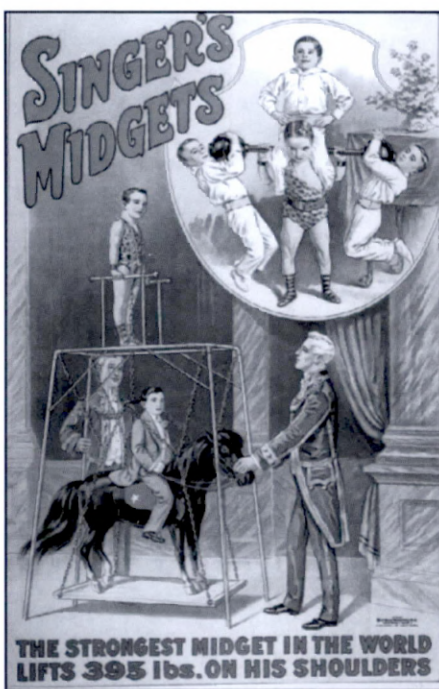
#### May 29, 1915

On Saturday last, May 22, Janesville was visited by the circus known in the business at Hodgins European Show; and while it was a small affair, it was well equipped with new canvas, new seats and everything that goes to make up an ideal outfit for one of its size. But it had encountered bad weather the entire week and, as it was late in getting into Janesville, was unable to show until in the evening.

About seven o'clock I took a walk around to the Jackson Street bridge to the show grounds to look it over, and had no more than arrived on the grounds until an old gentleman called to me, saying, "Is that you, Dave?" He shook hands and was surprised to think that I did not know him.

"Why," he said, "I am Con Miller and you have paid me off many a time with the old Adam Forepaugh show. And Frank Lathan, another old Forepaugh canvasman is here and you must wait till I call him."

These two men were canvasmen with the Forepaugh show for some years in the '80's and are still in the business. And the old men said, "Dave, you know when Adam Forepaugh died we lost our home, and as we knew no other business we had to look for a job with another show. We were with the Forepaugh and Sells and the Barnum and Bailey shows for a time, but as we grew old they seemed to want younger men, so we drifted away together to the small shows where we could make ourselves useful and where we would not have quite so much to do. But," they said, "the business is all different now. With the old Forepaugh show, if we got broke during the week, we



A Strobridge litho advertising the Singer Midgets. Circus World Museum collection.

could always go to the ticket wagon and get a few dollars to tide us over until payday. But now we have to wait until they get ready to pay us, and the paydays are not regular like they were there. There was one thing that Adam Forepaugh was always famous for and that was looking after men when they got old, who had been faithful servants for some years. And when the work got so it was too hard for them, they were given an easier job, but never were turned away."

I visited with the two men for some time, and when I started for home they walked more than a block with me before bidding me good-bye.

Leo Singer and his troupe of midgets. Circus World Museum collection.



And if these two men ever knew that my home was in Janesville, they had long since forgotten it. They were surprised enough to see me walk onto the lot. It is seldom that a circus of any size comes to Janesville that there is not one or more old timers I meet that have grown old in the business.

On Sunday last, May 23rd, Janesville had for its guests three old-time showmen, all of whom have made themselves famous in the business for many years. Two of them were Germans and their homes are in Berlin, Germany. They have a show here in this country and were here in charge of an old friend of mine, Charles W. McCarran of Chicago, who for many years was associated with the Adam Forepaugh show. Charles McCarran knows all the ins and outs of the circus business and has helped to organize and put on the road many shows of different kinds for years, and has been a famous horse and pony educator for years. They had been on a visit to the Robert Lilburn pony ranch, where they purchased four of Robert Lilburn's smallest ponies.

Leo Singer is proprietor of the show known as Singer's Midgets, who are now making a tour of America, and his manager and interpreter is Peter Schriener. Mr. Singer's show consists of twenty of the smallest midget people in the world, two elephants, and a dozen or more of the smallest ponies. They are now showing at the Colonial in Chicago. From there go to Louisville, Ky., for two weeks' engagement, and then to St. Louis. Mr. Singer, with his entire show, left Germany more than a year ago and for some months toured France and England, and last December came to America, where he has an engagement of more than a

year. Mr. Singer is a man past middle age, and has been in the show business all his life. His interpreter, also a German, speaks English very fluently. His interpreter told me that Janesville should feel proud of Mr. Lilburn's pony ranch for, without any question, it was the largest in the world. He said when they walked out onto the broad



acres and took a look out into the valley at the 785 head of ponies grazing, it seemed as though the ground itself was moving. "We never saw such a sight before," he said.

And Mr. Singer said through his interpreter that they would go back to Chicago in the evening feeling that this was one of the greatest sight-seeing trips that they had ever made. And when I spoke to Mr. Singer through his interpreter about the war question, he simply said, "Ach, no. I been only in show business."

When I look back over the years I spent with the Adam Forepaugh show, I sometimes ask myself, "Was it worth it?" While we never visited the European countries in my time, our seasons would many times carry us from coast to coast in many other places in the United States, as well as through the Canadian country. One season in particular, we visited Canada, and went so far north that all the inhabitants were French Canadians. We many times would have to have an interpreter to help us out. Their ways and means of doing business were so primitive and different from ours that it made a good study for one who had never traveled in that country before.

In that country all street hacks were two-wheeled vehicles, which in this country would probably be called Irish jaunting carts. And as none of those towns had streetcars, in the larger places you could see families of six or eight people coming to the show in one of those two-wheeler carts, clinging to each other, and the heavy top cart swinging back and forth like a ship in a storm, with the driver riding the horse.

The average Frenchman would bring his family in front of the ticket wagon and smilingly point them out and hand me a five or ten dollar bill without saying a word. One day a Frenchman came in with a large family in front of the wagon and pointed them all out to me, went after his money, when I said to him, "Come on now, unbuckle that French and let it run and I will catch it."

But he kept on smiling good-nauffly as much as to say that he did not think that the French I learned at the old Riley school house near Juda amounted to very much. But they were nice people to deal with

and they always came to the wagon with their bills made out accurately and all receipts, and many times would receive their money and walk away, bowing gracefully and never saying a word.

This trip through northern Canada into the French country was something like trips into the South for one of the large shows, for it proved a bad investment. And this was the only trip that the Adam Forepaugh show made into the far North. In this country one could get an experience that he could get in no other way, as it gave you a chance to study human nature among a different class of people. Everyone around the show seemed to have enjoyed the few weeks that we put in there, except Adam Forepaugh himself, who said he had enjoyed it in a way, but the toll was too great.

And now it looks as though Joe Miller of the Miller Brothers' 101 Ranch Wild West Show has made the luckiest strike of the season when he engaged Jess Willard, champion heavyweight pugilist of the world for the concert attraction. They say that in many cases six, seven or even eight thousand people have stayed to the concert only to get a look at the great fighter. A friend of mine told me a few days ago that he believed he was the best drawing card since the days of Jumbo and the Ten Thousand Dollar Beauty. Good for Joe!

#### June 5, 1915

In the past few weeks two of the most prominent men in the show business have passed away, but leaving a name in the business that but few men leave. And although these men were in different lines, they had been friends for many years, and in a way they were so nearly alike that it was noticeable to everyone who knew them. The one, W. W. Cole, who passed away early in the spring [and] left millions that he had accumulated in the business, known by every-

one who knew him best as "Silent Billy Cole" and the other was Charles Frohman, who went down on the Lusitania, and in the theatrical world was known as "Quiet Charles Frohman." And for many years,

whenever a company was advertised under the management of Charles Frohman, that alone was a guarantee of quality. Both men had their

home in New York for years, and it was there that they were often seen together. But their time had come and they had to go. They say that

Charles Frohman went down on the Lusitania as quietly

as he had lived and doing what he could to help others.

Many years ago, in the wild west department of the Forepaugh show, we had a dangerous bucking bronco known in the business as "Funeral Wagon." He was given this name for the reason that he had killed two cowboy riders and he was the one that always wound up the act of a big bucking horse. And nine times out of ten, when "Old Funeral Wagon" was led out onto the hippodrome track, he would watch for the cowboy to appear with his saddle to be cinched on him; and long before the cowboy would reach him, "Old Funeral" would let a yell out of him like a Comanche Indian. But the high class of the cowboy riders were always anxious to close the performance on "Old Funeral Wagon" for the reason that it was on him that they always got the hand clap and cheers from the audiences. And that was what always pleased them. "Funeral Wagon" was as white as snow and, although a bronco, he weighed 1,100 pounds; and even after he was eleven or twelve years old, he was just as hard to ride and as unmanageable as when he was first new in the business. That was what made him valuable to the show. Unless a cowboy was well up in the business and looking for the rough ones to ride, they would always evade "Old Funeral."

In my time with the Adam Forepaugh show, all performers





The tabulation sheet for Ringling-Barnum Circus coaches 1919-1946 that appeared in the January-February *Bandwagon* contained a number of errors. This is a corrected listing.

Tabulation Sheet for Coaches 1919 - 1946

(21)	(22)	(22)	(22)	(24)	(24)	(24)	(24)	(25)	(24)	(25)	(25)	(25)	
1919	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	
72	72	72 ov	72	70-89	70-89	70-89	70-89	70 arc	70 arc	70 arc	70-73din	70 din	1st Section
73	73	73 ov	73	71-91	71-91	71-91	71 new	71 BM	71 BM	71 BM	71 BM	71 BM	
	74	74 nv	74	72-90	72 arc	72 unt	72 unt	72 unt	72 unt	72 unt	72 unt	72 unt	
					73 unt	73 arc	73 arc	73 new	73 din	73 din	73-87unt	73 unt	
75		75 ov	75	73 unt	74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	2nd Section
76		76 ov	76	74 unt	75 unt	75 unt	75 unt	75 unt	75 unt	75 unt	75 unt	75 unt	
77		77 ov	77	75 unt	76 unt	76 unt	76 unt	76 unt	76 unt	76 unt	76 unt	76 unt	
78		78 ov	78	76 unt	77 unt	77 unt	77 unt	77 unt	77 unt	77 unt	77 unt	77 unt	
92		92 arc	92	77 unt	78 unt	78 unt	78 unt	78 unt	78 unt	78 unt	78 unt	78 unt	
93		93 ov	93	78 unt	79 unt	79 unt	79 unt	79 unt	79 unt	79 unt	79 unt	79 unt	
94		94 ov	94	79 unt									
80	75	80	80	94 new	94	94	94	94	94	94	94	94	3rd Section
	76			95-80	95 arc	95	95 new	95	95	95	95	95	
	77			96-87	96 arc	96	96	96 new	96	96	96	96	
	78												
	92												
	93												
	94												
81	80	81	81	81 unt	81 unt	81 unt	81 unt	81 unt	81 unt	81 unt	81 unt	81 unt	4th Section
82 ex BB	81	82	82 arc	82 arc	82 arc	82 new	82 unt	82 unt	82 unt	82 unt	82 unt	82 unt	
83	82	83	83	83 off	83 off	83 off	83 off	83 off	83 off	83 off	83 off	83 unt	
84 P.C.	83	84	84	84 unt	84 unt	84 unt	84 unt	84 unt		84 new	84 unt	84 unt	
85 exRB	84	85	85 arc	85 unt	85 unt	85 unt	85 unt	85 unt	85 unt	85 unt	85 unt	85 unt	
86	85	86	86	86 unt	86 unt	86 unt	86 unt	86 unt	86 unt	86 unt	86 unt	86 unt	
87 exRB	86	87	87 arc	87 unt	87 unt	87 unt	87 unt	87 unt	87 unt	87 unt	87 unt	87 unt	
88 exRB	87	88	88 arc	88 unt	88 unt	88 unt	88 unt	88 unt	88 unt	88 unt	88 unt	88 unt	
89 exRB	88	89	89 arc	89 unt	89 unt	89 unt	89 unt	89 unt	89 unt	89 unt	89 unt	89 unt	
90 exRB	89	90	90 arc	90 unt	90 unt	90 unt	90 unt	90 unt	90 unt	90 unt	90 unt	90 unt	
91 exRB	90	91	91 arc	91 unt	91 unt	91 unt	91 unt	91 unt	91 unt	91 unt	91 unt	91 unt	
	91							Jomar	Jomar	Jomar	Jomar	Jomar	

1922 Only six cars were re-used in 1923, 16 cars were retired at the end of 1922.

1923 16 unit cars were used, one car was new and came from Osgood Bradley Co.

1924 two unit cars remained in winter quarters

1925 two unit cars remained in winter quarters.

1926 one unit car remained in winter quarters.

1928 Chas. Ringling's PC remained in WQ with one unit car.

1929 extra unit car became 84 stateroom car.



# Tabulation Sheet for Coaches 1919 - 1946

(25)	(25)	(25)	(26)	(26)	(26)	(27)	(25-22*)	(24)	(24)	(24)	(24)	(24)	(25)	(27)	
1932	1933	1934	1935	1936	1937	1938	1939	1940	1941	1942	1943	1944	1945	1946	
70 din	70	70	70	70	70	*70	70	70	70	70	70	70	70	70	1st Section
71 BM	71	71	71	71	71	71	71	71	71	71	71	71	71	71	
72 unt	72 unt	72 unt	72 unt	72 unt	72 unt	72 unt	72 unt	72 unt	72 unt	72 unt	72 unt	72 unt	72unt	72unt	
73 unt	73 unt	73 unt	73 unt	73 unt	73 unt	73 unt	73 unt	73 unt	73 unt	73 unt	73 unt	73 unt	73unt	73unt	
74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	74 unt	2nd Section
75 unt	75 unt	75 unt	75 unt	75 unt	75 unt	75 unt	WQ	75 unt	75 unt	75 unt	75 unt	*75 unt	75 unt	75 unt	
76 unt	76 unt	76 unt	76 unt	76 unt	76 unt	*76unt	76unt	76 unt	76 unt	76 unt	76 unt	76 unt	76 unt	76 unt	
77 unt	77 unt	77 unt	77 unt	77 unt	77 unt	77 unt	77 unt	77 unt	77 unt	77 unt	77 unt	77 unt	77unt	77unt	
78 unt	78 unt	78 unt	78 unt	78 unt	78 unt	*78 unt	78 unt	78 unt	78 unt	78 unt	78 unt	78 unt	78unt	78unt	
79 unt	79 unt	79 unt	79 unt	79 unt	79 unt	79 unt	79 unt	79 unt	79 unt	79 unt	79 unt	79 unt	79unt	79unt	
			93 new	93	93	*93	*93								3rd Section
94	94	94	94	94	94	94	94	94	94	94	94	94	94	94	
95	95	95	95	95	95	95	95	95	95	95	95	95	95	95	
96	96	96	96	96	96	96	96	96	96	96	96	96	96	96	
97	97	97	97	97	97	97	WQ	WQ	WQ	WQ	WQ	WQ	97	97	
81 unt	81 unt	81 unt	81 unt	81 unt	81 unt	81 unt	81 unt	81 unt	81 unt	81 unt	81 unt	81 unt	81unt	81unt	4th Section
82 unt	82 unt	82 unt	82 unt	82 unt	82 unt	82 unt	82 unt	82 unt	82 unt	82 unt	82 unt	82 unt	82unt	82unt	
83 unt	83 unt	83 unt	83 unt	83 unt	83 unt	83 unt	83 unt	83 unt	83 unt	83 unt	83 unt	83 unt	83off	83off	
84 unt	84 unt	84 PC	84 PC	84 PC	84 PC	* 84 PC	*84 PC	WQ	WQ	WQ	84 PC	84 PC	84PC	80PC	
85 unt	85 unt	85 unt	85 unt	85 unt	85 unt	85 unt	85 unt	85 unt	85 unt	85 unt	85 unt	85 unt	85unt	85unt	
86 unt	86 unt	86 unt	86 unt	86 WQ	86 unt	86 unt	86 unt	86 unt	86 unt	86 unt	86 unt	86 unt	86unt	86unt	
											87-99	87 sar	87sar	87sar	
88 unt	88 unt	88 unt	88 unt	88 unt	88 unt	88 unt	*88 unt	88 unt	88 unt	88 unt	88 unt	* 88 unt	88unt	88unt	
89 unt	89 unt	89 unt	89 unt	89 unt	89 unt	*89 unt	89 unt	89 unt	89 unt	89 unt	89 unt	89 unt	89unt	89unt	
90 unt	90 unt	90 unt	90 unt	90 unt	90 unt	90 unt	90 unt	90 unt	90 unt	90 unt	90 unt	90 unt	90unt	90unt	
91 unt	91 unt	91 unt	91 unt	91 unt	91 unt	91 unt	91 unt	91 unt	91 unt	91 unt	91 unt	91 unt	91unt	91unt	
Jomar	DeeDee	DeeDee	DeeDee	DeeDee	DeeDee	*99 sar	99 sar	99 sar	99 sar	99 sar	99 sar			93 PC	
				99 FN	99 WQ	* JR 100	JR100	Jomar	Jomar	Jomar				Jomar	

Note: (\*) 1938 eight cars combined with Barnes coaches, Redfield, SD.

Note: (\*) 1939 three cars retruned to WQ after Chicago, IL.

Note: (\*) 1944 two cars left in WQ after Hartford fire.

Note: Cars left in Winter Quarters in 1946. - Both 84 cars, the old Cleveland car and the Evanston Private Car. Both of these cars were unit cars, leaving 16 unit cars in service on the show.



engaged for the season had to sign a contract for so much salary per week, and which called for a two weeks' notice for both sides. This meant that on the opening day of the show, if an act of any kind did not come up to the standard, Mr. Forepaugh was to give them two weeks' notice that they were not wanted; and if at any time or for any reason a performer wanted to quit, he had to give a two weeks' notice also.

One winter Mr. Forepaugh received a letter from a young man who lived in a small country town up near Philadelphia who said he was a clown; and while he had not been with any of the large shows, he had been successful with the smaller ones and was willing to work with a big show for the first season for fifteen dollars per week. This was very cheap, and the young man was engaged for the season. But the first day his work was so bad that Mr. Forepaugh gave him a two weeks' notice, which ended his engagement with the show. When he came to the wagon to be paid off, he told me that he could not understand why he should be discharged, for, he said, "My ambition all my life has been to be a clown with the circus."

Billie Burke the movie star in 1938.

He said that he was going to talk to Mr. Forepaugh and see if he could not make arrangements to stay the season. Mr. Forepaugh was in the other end of the wagon counting up the afternoon house and the young man stepped around to the side door and talked to him. Then Adam Forepaugh said, "No. Emphatically no. I cannot use you." The young man still insisted, when Mr. Forepaugh told him, "Why, young man, you would not be funny enough for a funeral. You had better go back home and try some other line of business."

And there was usually in the spring from three to a half dozen acts of different kinds that would always get the two weeks' notice.

Circus day in a town, especially of the larger shows, is the one gala day of the year. The one day that thousands of people come from all parts of the country, all dressed in their finest and all bound for the one day of pleasure in the whole year. From the time the parade starts until the show is out at night, the average person is having the time of his life. But did you ever stop to think of the hardships of the people connected with the show had to go through to give you this one of all other days of pleasure, the time of your life? The long hauls from the day before, the loading and unloading of the train, perhaps through rain and mud, and sometimes one or two o'clock in the morning before their work is done, and then a run of 100 miles or more to the next town,

and everyone hustling to get the show in readiness with but little sleep from the night before. These are some of the hardships that have to be gone through to bring the show to your town. And many a time on pay day when the old timers would come after their money, I would ask them, "Well, how are you today?" Every little while some

old fellow would say, "It is coming a little harder than it used to. The wet, damp weather is bad for my rheumatism."

The razor backs, who are the men that load and unload the train, I have seen them, night after night in the drenching rain storms, working as though under a clear sky and without a murmur. And after a few years in the business, it seems to get a hold on them and they never seem any good for any other business, so that hundreds of them are there year

after year. But it is the patrons of the show that get all the pleasure out of it.

Now one of the latest additions to the moving picture business is Miss Billie Burke, the great actress and only child of Billie Burke, the great clown; for she has made a contract with the Kay Bee Film company at Los Angeles, California and in a short time will enter into her new work. This certainly robs the stage of one of its brightest stars. And while this is not to the liking of the father, the salary connected with it did the work.

C. W. McCurran of Chicago is organizing a new circus which will soon open in one of the suburbs of Chicago and spend most of the summer showing in the suburbs and smaller towns near Chicago. Charlie McCurran has had much experience in this work and knows well what the public wants. It is expected that he will put out a show which will be a credit to him and one that will surely get the money.

The Ringling show is in Boston this week; the Barnum show in Michigan; the Hagenbeck-Wallace in Illinois; and the Sells-Floto and Buffalo Bill in the far West.

The Gollmar Circus of Baraboo has been stranded at Bonesteel, S. Dak., since Tuesday, May 26, owing to several miles of railroad being washed out by the heavy rains, according to word received here early in the week. The last time the circus showed was in the afternoon of May 25. In the evening the show opened and the rain came down so heavy that the show had to take to the cars and the circus folks have been living in the cars ever since. The town is considerably less than Evansville in size and the problem of feeding so large a company is a difficult one since supplies cannot be brought in. Reports reaching here are that the men are being fed on pancakes and that they are eating but twice a day. A large number of the force are being used in the rebuilding of the railway tracks. It is expected that the show will be held at this place for several more days. This is causing a big loss to the management, as it means the cancellation of a lot of good dates.





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ANOTHER

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Chance

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LAST  
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WILL BE EXTINCT.

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